

THE QUEEN OF FASHION

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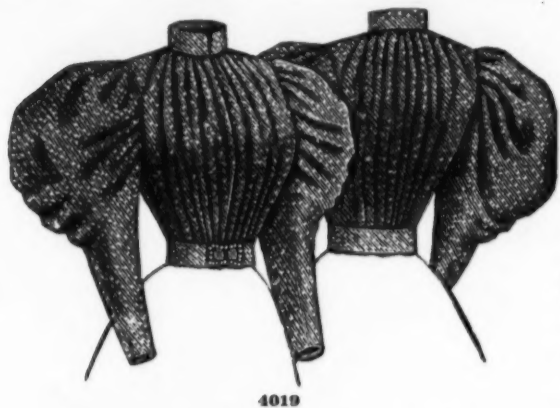
NEW YORK, JUNE, 1894.

Edited by
ELLA STARR.



JUNE FANCIES.

(No Patterns are furnished for these Costumes.)



4019

The McCall Waist Pattern No. 4019 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $2\frac{3}{4}$ yards material 44 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

Summer Hosiery.

ONE OF THE most important points in an elegant toilette is the dressing of the feet. To have a neat boot or shoe, one must have a well-fitting stocking. There are now some charming novelties in the shops which cannot fail to please the most fastidious. In the new varieties the double heels and toes are so arranged that even if darned nothing can be seen of that process, and for children's wear, the knees are also double. Some are shaped to the knee, and are much less fatiguing to wear than the ordinary stocking. One of the prettiest is a black spun silk stocking, with a small bird's eye spot in white upon it. The dye is absolutely fast, and will not run in washing or wearing.

"Jacob's ladder" stockings are in decided light and dark stripes, in fast black Saxony cotton, plated or spun silk, also in bronze or leather brown. Another delightful novelty is in silk shot lisle thread, in a charming variety of ways. These are naturally expensive. There are lace throughout stockings in sanitary black, boot bronze, white and leather brown, which are extremely dressy, and others in French silk in black and colors, with lace insertions up the front and ankles. There is the usual allotment of openwork stockings in silk and gauze thread, which are quite transparent and beautifully fine. The most costly of all stockings are the French gauze silk in black or white, with real lace comprising the lower half, clear down to the tip of the toe. However, it is quite surprising what very good stockings can be bought as cheap as thirty-five cents a pair, both in lisle thread with open stripes and Saxony cotton. As skirts have become shorter and more flaring, hosiery assumes an air of importance, which is also encouraged by the low-cut shoe.

GRASS linen is coming to the fore as a favorite this Summer and there is hardly any fabric more delightful for warm weather service. It is especially pretty for shirt waists in its natural tawny shade fastened up the front with gold studs and finished at the collar with a black satin tie. Entire dresses will be made of it and an attractive finish is a corselet of brown velvet or ecru piece lace laid over brown silk.

It also makes delightfully cool wrappers and tea gowns for house wear trimmed with yellow lace or embroidery. Other Hollands have white stripes of varying widths or pin spots in white or even sky blue. In fact dress linens of all varieties have few rivals in hot climates and warm weather, and some but lately introduced are shot—green mingled with yellow, pink with green and the range of stripes is large. Colors are strongly combined in all new goods and the large collection of patterns suggests the most pleasing vista of pretty dresses.



4020

The McCall Bodice with Three-Gored Skirt and Straight Back Pattern No. 4020 is cut in 5 sizes, for ladies from 22 to 30 inches waist measure, and requires, for the medium size, $4\frac{1}{2}$ yards material 44 inches wide, or $6\frac{3}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.

IT IS fortunate that, judging from the present aspect of the weather, we may hope for a warm hot Summer, for the washing materials are unusually charming in color and embrace a large selection of novelties. A most fascinating fabric is the washing crepon, and no two are alike. Some are puckered, some have white lace stripes, and some cashmerienne colorings between lines of mauve and other solid tones. By means of upstanding cord carried across stripes, great solidity is given to some of the new patterns, and the introduction of hair lines of black on pink and white, green and white, yellow and white and other colors is most effective, and make Summer-like gowns. Spotted muslin, with delicate rosebuds, and plain colors spotted white are all revivals of years ago. Young girls have an unparalleled choice of white materials, striped and creped. The more homely zephyrs show the same charming colorings, some checked, some striped, the range of plain colors being greatly extended. Shirts are to be a marked feature in fashions, and for these there are the most fascinating cambrics in small patterns and in new forms of stripes. Japanese, in fast colors with pin spots, plain tones and small florets, is admirably suited to the soft make of blouses. Prints and drills come within the category of coming modes.



4019-4020

Ladies' Paris Costume.

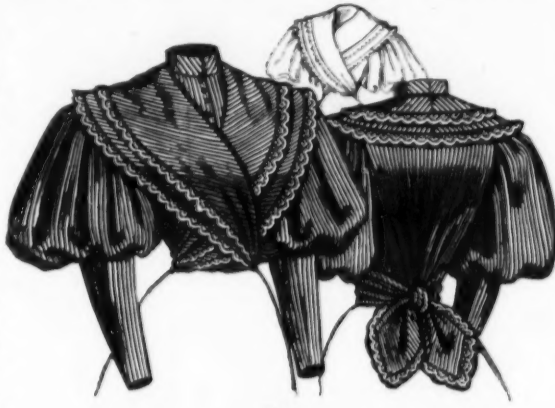
(4019-4020)

ONE OF THE latest fancies in imported costumes is pictured on this figure. The original model came from the house of Barroin on the Rue St. Honore in Paris. It was made in black moire trimmed with handsome passementerie and worn with a blouse waist of primrose satin studded with jet. This illustration pictures a skirt and corselet of the new "crocodile" crepon trimmed with spangled galoon and a bodice of figured chine silk. The corselet fastens under the arm and the closing of the bodice in front is concealed by the fulness. The skirt is lined throughout with silk or French cambric, and the inserted gore is perforated in the pattern; it may be of the material like the bodice, or omitted altogether. This design is equally appropriate for serge, grenadine, foulard, India silk as well as the various popular silk goods.

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IF YOU lace your corset only in the waist-holes, you will not injure your health—even if you lace tightly, and the bust will appear fuller.



4027

The McCall Fichu Bodice Pattern No. 4027 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 4 yards material 44 inches wide, or $6\frac{3}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances be exchanged.

THERE are grenadines in a mixture of silk and wool, both striped and plain; woolen crapes, with a silky surface, and fine black and white checks and stripes in an almost endless variety, some of them made entirely in wool, and others again in softest woolen stuff, brightened by a very judicious admixture of silk. For present wear, nothing can be nicer than the dainty "mignonette" cloth, with a tiny pattern on it in black on black, small and fine as grains of sand.

Smarter gowns still, brightened with jet, and possibly relieved by a touch of brilliant color, in a velvet neck-band, or arranged with string-colored guipure bibs and shoulder frills, can be made from any of the new black crepons, with honeycomb stripes, while for tailor made gowns or simple walking dresses the plain basket cloths will make up very smartly. The grey and black stripes and checks will also lend themselves naturally to tailor-made garments, while the more costly fabrics in a mixture of silk and wool will be found delightful for afternoon toilettes. Striped transparent grenadines will be the leading fabrics for evening gowns made up over black for mourning, and with colored silk foundations for general wear. Grenadines and crepons are equally popular just now in Paris, and some of the grenadines are made with very wide stripes, while others again are narrowly striped, and then further ornamented with small woven spots in bright silk.

Ladies' Fichu Bodice.

4027

ONE of the most graceful of the new waists is shown upon the new figure. It is illustrated in the fashionable swiveled gingham which is a mixture of silk and cotton, and washes beautifully. The pea-spot figures raised on the surface are of silk, and it may be bought from thirty to sixty cents a yard.

The bodice is cut like a French waist, with a slight fulness at the back and front and the fichu drape is cut from the material doubled, and cross-wrapping in front is knotted carelessly at the back. The sleeve is the new "pear" shape, which is made with a circular puff over a coat sleeve. The neck of the waist may be turned away or left to close high at the throat.

The McCall Fichu Bodice Pattern No. 4027 is cut in 5 sizes for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 4 yards material 44 inches wide, or $6\frac{3}{4}$ yards 27 ins. Price 25 cents. When ordering, be sure to give the correct size, as patterns will not, under any circumstances, be exchanged.



4027



4025-4026

Ladies' Costume.

(4025-4026)

THIS graceful figure shows a costume for light summer stuffs.

It has a gored skirt and a gathered waist. The skirt has three gores, one in front and one at each side, and a straight back breadth gathered at the top.

The waist is exactly the same in the back as in the front.

The model illustrated is of China blue cambric made up with white Hamburg embroidery, which forms the yoke, deep cuffs, belt and outlines the gores. It is a very pretty fashion for organdie or mull.

The McCall Basque Waist Pattern No. 4025 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 2 1/4 yards material 44 inches wide, or 4 3/4 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

The McCall Three-Gored Skirt with Straight Back Pattern No. 4026 is cut in 6 sizes, for ladies from 22 to 32 inches waist measure, and requires, for the medium size, 3 3/4 yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.

Lingerie.

THE POPULARITY of neck ruchings, collars, berthas, and the like, has brought some new and exquisitely delicate lace into fashion. In appearance, this new and beautiful lace resembles the finest tatting that can be imagined. It is greatly seen on tea gowns and tea jackets, especially when made of a pale biscuit tint, which looks most lovely on black, amber, cream, and other favorite colors of the season. All dressy costumes for the house are elaborately trimmed with lace, especially for dinner, theatre, and general evening wear.

The new style of pointed lace collar, and sometimes lace basque, which we see on so many of our present dresses, has been called "bat-wing" by a Frenchman of society. He saw a young lady of his acquaintance with collar, basque and tunic of this pointed lace, and he said, "Why you look dressed with bat-wings," and "bat-wing" was immediately acknowledged to be the only name suitable to these points, and "bat-wing" has clung to them.

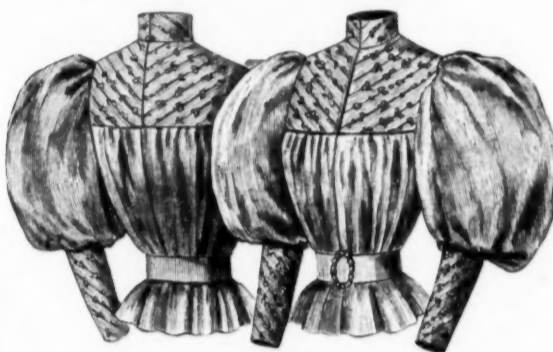
House collars and ruchings for the neck are made in various ways. Some are as high as Medici collars, and are made of fluted chiffon on chiffon. When of chiffon they may be made of any color to suit the dress, taste, or complexion. When made of lace, they may be lined with colored silk or gauze. Others are made of the new "Frisine" silk, one of the first novelties of the early spring. This silk is very light of texture, and is frizzed, as its name implies, by a special loom, which produces the most lovely

waves imaginable. A collar or ruching made of this silk is sufficient to add elegance to the most simple dress.

For extra elegance, however, one of the leading houses abroad makes collars of beautiful art-guipure, embroidered with gold thread in special designs, not allowed to be copied by the smaller fry of trade. A Louis XIV. collar made of this lace is a perfect work of art, especially when accompanied by sleeves to match. The grace given to a toilette by these adjuncts is wonderful.

A very peculiar dog-collar is the so-called "Princess of Wales" collar. It is made of black satin or velvet. In the front there is a bow in the shape of an 8 reversed thus ∞, and in the centre there is a jet buckle also lying down over the bow. At the back another bow with long ends. This collar is edged all round the top with a row of small feather tips, which give a very pretty look to the whole, and render this collar warm enough for out of doors.

Ladies' underskirts are as elegant as ever. If made only of plain cambric, they are so beflounced and befrilled with lace that they become as expensive as the richest and rarest satin in the end. When white cambric covered with lace is not used, the underskirt is of striped Pompadour satin with flounces caught up at regular distances with bows and ends of ribbons. Most underskirts, and even a few dress skirts, are now provided with a kind of wire put on in three rows around the bottom to keep out the skirt from the feet. The wire used for this purpose is no wider than the fourth part of an inch, and is made as thin as steel can be made. It is covered with a kind of braid, which enables it to be easily sewn to the skirt. It is also used to keep berthes, sleeves, lace epaulettes, and even jacket revers in the correct stand off shape required by the latest mode.



4025

The McCall Basque Waist Pattern No. 4025 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 2 1/4 yards material 44 inches wide, or 4 3/4 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

FASHIONABLE blouses more closely resemble bodices each year. To be satisfactory they are lined and boned. Most of the new ones are trimmed with lace insertion across the fronts, while many have a collection of small tucks at the waist on an elastic cloth so that they adhere to any figure. They have large sleeves, and some of them cross over an under tucked bodice. It is more fashionable for them to end at the waist, and they have belts with diamond buckles and bands made of girthing fastened with leather. Very pretty blouse bodices are made up of light silk with horizontal rows of ecru insertion let in across the bust, and these are sometimes accompanied by velvet zouave fronts. Shirts have stiff collars and cuffs, while the rest are made of muslin or linen with lace insertion let in.



4026

The McCall Three-Gored Skirt with Straight Back Pattern No. 4026 is cut in 6 sizes, for ladies from 22 to 32 inches waist measure, and requires, for the medium size, 3 3/4 yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.

Mount Kisco, N. Y., Feb. 23, 1894.

The McCall Co., Union Square, N. Y.

Dear Sirs: Your patterns have given good satisfaction, indeed your paper has improved since last summer and now I value it very highly as it is a great help in home dressmaking and saves much expense. Your March number is greatly improved.

Yours respectfully,

Clara Smalley.



4023

Ladies' Circular or Pear Sleeve.

(4023)

ONE OF the season's graceful fancies is shown in this sleeve, which is made in the ordinary coat shape, rather full at the top, over which is arranged a circular puff, which droops gracefully from the shoulder to the elbow. The puff has but one seam, which closes on the inside of the arm.

The shape is well suited to the fashionable summer blouse, whether made of silk, grass linen, swiveled gingham or lawn. The model is illustrated in a soft waved crepon.

The McCall Circular or Pear Sleeve Pattern No. 4023 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 2 yards material 44 inches wide, or 3 1/2 yards 27 inches wide. Price 10 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances be exchanged.

THERE are several fresh novelties in neck wear. The big moire silk scarfs, however, seem to have had their day. Almost everything in the shape of a waistcoat or front is finished at the neck with a sort of stock arrangement, or, if not that, a lace cravat and large steel paste or steel buckle. A new waistcoat is of lilac glace silk, with a stock collar and folded waistband. These stock collars are somewhat "chokey" in appearance.

BRAIDS and gimps so much worn of late, are now being thrown into the background by more elaborate passementerie, either with or without beads. New costumes show a great deal of such trimming, mostly placed like a tablier on the skirt, narrow at the top and going broader towards the bottom and terminating in fine bead fringe. The bodice is trimmed to match. Another pleasing variation in this trimming consists in lining the back of the passementerie with contrasting colored cloth; by this means a sombre colored dress is quite brightened up.



3877

Ladies' York Bodice.

(3877)

A POPULAR and becoming bodice is here described which is shown up in a pretty combination of fabrics. The bodice itself is made of an openwork guipure laid over silk, and the same silk supplies the sleeves and slashed berthas. The soft collar and belt are also of the silk, and both knot becomingly at the right side.

Figured and plain lawn would combine nicely in this way, the former for the bodice, the latter for the sleeves and trimmings. Another nice idea to carry out is to make the bodice of a striped material on the bias and the trimmings of plain.

The McCall York Bodice Pattern No. 3877 is in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for medium size, 3 1/4 yards material 44 inches wide, or 5 1/2 yards 27 ins. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

THE tendency in the use of lace is to make it as much like a trimming as possible. Some of the black net garnitures are heavily arabesqued with gold tinsel and sequins. More durable trimmings show a fine canvas band of insertion, threaded thickly with electric beads shot in every color. Others have a foundation of gauze with electric beads and drops of sequins. A pretty design is of cabochons of satin beads, in green, pink, yellow, pale blue, heliotrope, and copper on a heavy make of black net canvas with a narrow fringe of jet and single drop of satin and glass beads. A novelty is a waved sequin trimming edged with two rows of beads made in the following tones: ivory, rose pink, myosotis, argent, ochre and Nile green.



THE tendency of all the new hats seems to be rather toward width than height, and there are so many pretty fancies to describe, that it is difficult to know where to begin. Capotes and toques are much in vogue, and the pins which fasten these to the hair are much ornamented. Some of the newest show acorns of turquoises, enclosed in shells made of brilliants. Others form serpents' heads of brilliants on a golden body. Jet and steel buckles are the most fashionable, though every kind of buckle may be employed.

A few of the most stylish hats are grouped upon this page. No. 1 is a quaintly pretty bonnet of pink straw, with a bow of black satin in front, run through with jet pins, while on the crown are two *choux* of black lace, with the addition of trails of black violets. No. 2 is a beautiful picture hat known as the "Watteau," and is in fine Leghorn straw trimmed with satin and feathers of any color. The one illustrated is trimmed with a binding of salmon-pink satin, and a graceful arrangement of ostrich feathers in the same lovely shade. The wide brim is caught up on one side with ribbon bows, held in place by a large paste buckle. No. 3 is a very becoming hat of black and white mixed straw made in a new boat shape and lined underneath with black chip. It is tastefully trimmed with twists and bows of black velvet, rosettes of jetted sequins, and a jet aigrette placed on one side. No. 4 is a delightful sailor hat, made with the fashionable high crown, which is to be had with brims of various widths. These sailor hats are made in plain and mixed straws, the colorings this year being particularly novel and charming. They are simply trimmed with bands and bows of corded ribbon.

The shop windows are bewildering with their brilliant displays of millinery and its accessories, and jet plays as important a part as ever in head-gear. The "butterfly" hat is the form it generally takes when made in all jet. The wings are made to extend around the head at the sides, and in front the antennae stand out in thick clusters at each side, joined at the centre by brilliant eyes of colored jet.

Another lovely hat of cream Leghorn which I saw, had the brim lined with gold tinsel gauze, and bordered with a narrow edging of jet, while a bandeau of delicate blush roses rested on the hair in front. On the crown was a large bow of black moire with cluster of roses of a deeper shade of pink, the strings being of narrow black moire ribbon.

A particularly pretty toque had a crown of black net studded with jet and trimmed with a twist and two jet ears of petunia mirror velvet, a jetted osprey, and a bunch of black violets, while a frill of handsome cream guipure fell on the hair in front with exceedingly pretty effect. The "Lily" hat is appropriately made in white chip, with handsome white ostrich feathers, the white moire bows being secured by dainty paste jewel pins.

A stylish hat for middle aged ladies is made in black chip. The brim forms two square points, and long black ostrich feathers placed at each side droop over the hair at the back, and it is completed by a large four-in-hand bow of black moire ribbon.

A hat which may be called "delicious" without being extravagant, was recently designed to accompany a reception dress of chine flowered silk on a white ground. The hat is a flat shape of white fancy chip caught up carelessly at the back and at each side of the front is a solid bunch of English daisies, combining all the colors seen in the chine flowers of the silk. Rising from the centre at the back is an aigrette, also showing the varied colors with the addition of two jewelled ball pins stuck in most artistically. Another most elegant hat from the same designer, is simply a flat in beautifully fine leghorn, which is allowed to droop as it will, with the exception of a tiny plait laid in the brim at the back. The simple and only trimming is one single rose stalk in black trailed around the crown with a tiny bunch of black violets to catch up the brim.

Wedding Gowns.

ALREADY WE HEAR "sweet marriage bells a-ringing," for this is the month of roses and weddings. In fact, all of our leading modistes are more occupied with *trousseaux* than anything else at the present time.

At one establishment I saw a beautiful wedding gown in course of preparation which in reality was very simple. The material was a soft cream white *peau de soie*, and the plain skirt had a moderate train, which was bordered all round with a row of fine lace gathered up at intervals, forming a puff-like effect with tiny bunches of artificial orange blossoms. The bodice was simply gathered at the neck and waist, and fastened on the left side. A drapery of wide lace was arranged on the front like a figaro and caught up at the breast with a knot of orange blossoms. The soft collar fastened at the left side with a tuft of blossoms, and so did the full waistband, which had the addition of loops and ends of wide satin ribbon, reaching to the hem of the skirt. The sleeves were large and in the new mousquetaire shape, and trimmed at the hand with lace and blossoms to correspond with the skirt trimming.

Another handsome bridal gown is made of white silk, with a petticoat front of lace in a wide flounce. The skirt turns back at each side with a revers of white moire, and the train is edged

For a morning wedding a tailor-made gown is the handsomest and most appropriate, and covert cloth in a pale pearl gray or dove color is first choice. It is, as a rule, cut with the most approved gored skirt and open coat, with a waistcoat of white moire or handsome white brocade. The accompanying hat should be in chip or fancy straw to match the color of the gown, with trimmings that will correspond with the waistcoat.

It has become fashionable to wear the bridal veil off of the face, since so many of the veils worn by our fashionable brides are generally family heir-looms, which though of very valuable and very beautiful lace, may be extremely unbecoming to the face, especially if heavily sprigged. It has long been allowable for the bride to turn back her veil as she comes down the church at the close of the ceremony, but it is sometimes a little difficult to so arrange a veil that it should look well whether worn over the face or not, and it is much simpler to pin it back altogether. Few girls can carry their heads well when covered with a thick looking veil and though a slight droop is becoming, a crushed and weighed-down appearance is quite the opposite.

Bridesmaid's gowns can be as varied as one may desire. At one of our recent fashionable weddings—the Lenthilhon's, I think, the tone of the bridesmaid's gowns was bright, rich red; all the chiffon and feathers were red. It was a refreshing novelty, and would do very nicely where there were only a few maids, but if there were the total of ten according to the English custom, I fear so much red would be rather too vivid and overpowering. For bridesmaids also pure white muslin is used with very pretty effect with a full lace frill at the front and insertion let in here and there above it, sometimes with a fringe of baby ribbons above the lace flounce.

Matronly Modes.

DRESS for middle aged or elderly ladies always requires a certain amount of thought combined with right judgment as to what ought to be avoided in regard to certain colors and styles.

This is especially the case with those who, despite advancing years still retain a slim and comparatively youthful figure, for although fashion is far more tolerant in this respect than in days of yore, ladies themselves ought, when considering their dress, not to neglect to select the same as far as possible in harmony with their age and general appearance.

The shoulders of an elderly woman somehow always demand a covering at all times out of doors, and sometimes it is a difficult trial to sacrifice comfort to appearance when the thermometer is at its height. This season however, the matron is happily provided for in this respect, for the popularity of lace and gauzy tissues gives her an opportunity to devise a wrap which bears with it no objectionable weight.

The lace mantilla, which was fashionable in the fifties, is revived and is most becoming to women past middle life. Another form somewhat similar is made with a round yoke of guipure or Chantilly lace, to which is gathered a deep flounce of lace to match in pattern as nearly as

possible. A frill of narrow lace finishes the neck and the wrap is tied in front with moire ribbon.

A light and airy wrap may be made after the pattern illustrated on page 150 of this issue. The material could be a heavy Brussels net or guipure in piece lace and finished with a ruche around the neck and the jets on the fronts. If Brussels net is chosen, it might be effectively trimmed with several rows of narrow black satin ribbon.

It is always becoming to a matron to have a little wrap made of the dress fabric, and in grenadine this idea may be happily carried out, as likewise in any soft wool, barege or foulard. Gray in all its varying tones being so popular, there is a wide range for the matron to select from. Gray is equally pretty for the extremely young, or the woman who has passed the rubicon, and is always in perfect harmony with silvered hair. Gray gloria with its silken sheen is sweetly becoming to elderly women and should be made up as simply as possible with a touch of lace at the wrists and throat. Perpendicular lines are more in keeping for these modes and skirts should be made with side panels or bands of trimming which go lengthwise up the front. Moderately large leg-o'-mutton sleeves with flat revers of the dress fabric or moire are the best suited to matronly modes. The princess dress with revers down the front is becomingly worn by ladies not too stout.



GROUP OF SUMMER HATS.

all round with white passementerie. The bodice is cut off at the waist, and shows a row of the passementerie up the front and around the high collar. A flounce of lace is arranged over the shoulders like bretelles, graduating to the waist at the front and back, and three straps of the silk, ornamented with the passementerie, are placed across the front, each end being finished with a tuft of orange blossoms. The wide leg-o'-mutton sleeves are close below the elbows, and are finished at the wrists with passementerie.

Either of these gowns described could be made in less expensive material, and be quite as effective. White bengaline makes a very pretty wedding gown, and white grenadine with trimming of lace and satin ribbons or white crepon is appropriate and inexpensive for a young bride.

It is now generally considered in very bad taste to wear a wedding gown which is low-cut in the neck. Even elbow sleeves are not permitted by foreign modistes, and it is only among American women that this rule is not strictly adhered to.

The veil is only occasionally worn to cover the face, it being generally arranged over the hair at the back and held in place by a bunch or half wreath of orange blossoms or a jeweled comb. It requires experienced and deft fingers to arrange a bridal veil gracefully and becomingly.



FOREIGN NOTES.

THE PARIS SEASON has begun merrily, in spite of the frequent bomb explosions, and the city is still its brilliant old self, as attractive as ever, and as full of entertainment for the young and the old as heretofore. In spite of the wails of the croakers, the animation and gayety of the city still exists, and the restaurants, theatres and thoroughfares are jammed with gaily dressed Parisiennes and foreigners, and the afternoons find them crowding to "do" the tour of the Bois or the drive in the wood prior to home-getting for dinner dressing.

PARIS AND BERLIN have each invested largely in the new Tussock silk, which is delightful in texture. It combines the lightness of muslin with the tenacity of silk and is of a delicate Nankin color, with pea spots or some other tiny pattern raised in satin, self-colored, which gives it a pretty sheen or shimmering effect. It is suitable for everything and is particularly well adapted for men's and women's shirts, and for children's frocks it is invaluable as it washes so well. Charmingly pretty skirts are made of it, trimmed with frills of Tuscan-colored lace and ribbon let in.

THE *Concours Hippique* being the first public dress parade of the Paris season, every one looks there eagerly to see what the coming fashions are to be. All grades of costume are to be found there, many rich and handsome toilettes, and also others more simple, but extremely elegant. This year, a noticeable feature was the prevalence of bodices different from the skirts for day wear and extremely varied. These bodices are made in both silk and plain cloth with skirts of shot taffetas or moire, even barege with stripes going down or across. The bodices open with revers, wide, long, narrow, half-open or crossed over, but ever showing a pretty chemisette in crepon, chiffon, surah, tulle or batiste, the waist short and showing a waistband of light satin.

YOUNG PARISIENNES are wearing evening gowns composed of bodices of shot satin with flowing sashes of the same worn with white skirts, either tulle, gauze or mousseline de soie. The effect is very simple and pretty, and in fact the white muslin gown in which the belle of the eighteenth century looked so picturesque "under the greenwood tree," is likely to come into favor again. The foreign modistes are turning out some lovely examples, many of which have fine insertions let into the seams of the gores, as the skirts are cut precisely the same as those in cloth. The mode in skirts is still small at the hips and widening at the base; sometimes slightly raised on the left side.

THE MOST beautiful trimmings which have been brought out in Paris savor of the Renaissance period, a style second to none in beauty of outlines. All kinds of detached pieces are made as plastrons and vests to bodices, most of them in a bold scroll work of open jet, inclosing appliques of brilliant velvet, such as peach-pink, which shows up admirably against the jet, while others have a back ground of gold cloth. Again these beautiful garnitures are filled in with an embroidery of colored chenille, and jet and pearls are also mingled; an exquisite trimming in gold and jet represents orchids.

PLAITED lace kept in place by bands of jet embroidery and stars of jet, is in large demand, and the designs are emphasized by large pear-shaped pieces of jet. Guipure laces in the popular butter color, which is called in Paris "Isigny," from the place whence much butter comes, are of every possible kind—and there are many straw embroideries applied to straight edged insertions and intermingled with jet. Fringes of jet rings are also added at intervals to some of these plaited lace trimmings.

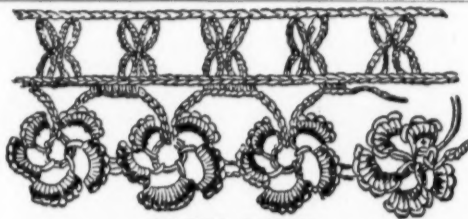
BLUE iridescent steel is much the fashion, and it has been made up into straight edged insertion, and to others with waved edges. Very large buttons are likely to be worn, and paste buttons are much in demand. Many cloth gowns are ornamented with rows of buttons which are made with centres of the material and rims of silver.

IN LACES, there is hardly any kind which women have applied to dress that has not now been revived and carried beautifully by machinery. They are all in the butter color and show rose, Venetian, Italian and Spanish point, Cluny, Alencon, Mechlin and light makes of old Valenciennes. A great many old patterns have been thrown upon large-meshed wire grounds, and there are some trefoil patterns which show up well on this new foundation. The greatest novelty of all is the lace with the serpentine treatment, which means that it is cut or manufactured on the round, so that when applied it forms a full frilling without any gathering, and this is to be had in a variety of widths. There is an exquisite kind of straw work made in the Brazils, which has been copied in lace recently; and quite pretty it is too.

A NOVEL idea comes to us from London, which is well worth considering. It is a petticoat of white alpaca which vaguely suggests the crinoline, with a suspicion of the bustle effect at the back formed of three frills of white alpaca, while in the hem is concealed a soft steel or reed. There may be ruffles of the alpaca at the foot, or pinked-out taffeta silk. The petticoat is cut very much gored and it could be made of black or any color to match the gown worn with it. There will be found an advantage over silk, in a petticoat of alpaca, for it does not split or cut, and sheds the dirt easily.

Fancy Work for Idle Hours.

EVERY YEAR the decorative art schools take up a keener interest in antique embroideries, and it is interesting indeed to compare the needlework of different countries, and of testing the merits of the modern by their juxtaposition with the antique, which includes Flemish, Cretan, Rhodian, Khivan, India, Anatolian, Portuguese, and others more familiar. However, for summer days, one wants some sort of easy catch-up work which requires but little concentration of thought and study, and a few suggestions are always in order. Fancy articles, as well as dress, are always severely affected by change of fashion, and the little ornamental knick-knacks of to-day are on a different order from those of a year or two ago.



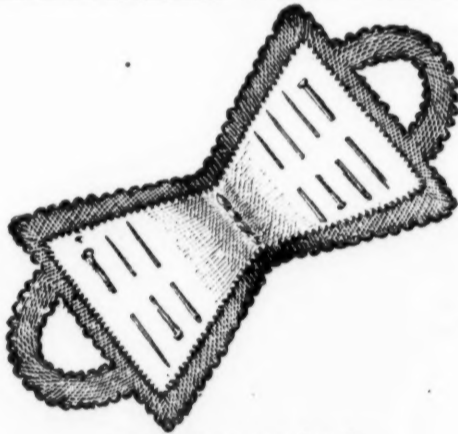
TATTING CROCHET.

A few simple ideas are illustrated, one, a sample of tatting crochet, which may be made fine or coarse, to decorate underwear or bed linen. It is very easily worked with a steel crochet hook and two sizes of cotton, the heavier cotton being used for the straight lines in the heading. It is a very pretty trimming and closely resembles tatting.



TOILET CUSHION.

The toilet cushion illustrated is made in imitation of a sunflower. The centre of the flower is a round cushion, four inches in diameter, covered with brown velvet; it is placed on a circle of yellow velvet, nine inches in diameter, cut in pointed scallops. The edges of the scallops are lightly buttonholed with gold tinsel thread, each scallop being veined with tinsel. Fourteen petals of a lighter yellow cloth are next cut, and are veined with tinsel, each petal being a little more than an inch wide at the base, and a little wider still at the centre. These are sewn to the edge of the cushion and fall over the lower circle.



PIN OR NEEDLE CASE (OPEN).

A needle or pin case is shown both open and closed. The outside of the case is made of light-blue or any chosen color in cloth, and may be made in any convenient size. The semi-circles which form the handles are cut in one with the case, and the edges are pinked all round. The outside is embroidered with any appropriate colored silk, and the leaves of white flannel are cut



PIN OR NEEDLE CASE (CLOSED).

slightly smaller than the outside, and tacked in at the centre of the case. This makes a very handy traveling companion.

Sofa pillows are demanding just as much attention as ever, and those for country use are made of denim or linen, embroidered with linen floss, and finished with a doubled frill of white satteen.

The popular needlework of the day is honiton braid embroidery, and it is delightfully effective on sofa pillows and tea-table covers. It is very quickly done too and the secret of its success lies in the gracefulness of the design and the happy selection of colors—that is for a pillow—for a tea table cover all white is the best because it needs rather hard washing sometimes when it becomes stained.

The embroidery may be done on satteen, linen or denim and the process is very simple. A conventional flower or flower petal is selected and worked in wash silk in long and short stitch, and branches are trailed out from this flower pattern with the honiton braid which is lightly gummed on. Then the braid is sewed down with silk with a stitch in each loop, and the joints of the braid as well may be button-holed down. For a linen table cover a wide hem-stitched hem is the prettiest finish, but sometimes the colored linen fringe is preferred.

A Few Hints On Being Photographed.

THE FIRST POINT a woman must consider when going to be photographed, and an important one too, is that she is both in good health and spirits. It is most remarkable how a fatigued mind or body finds its way to the tell-tale features, and more especially so, when you are told to "keep quite still and look pleasant."

What we and our friends want is a true and faithful portrait of ourselves at our best, and to accomplish this end, the photographer says that there are many facts to be noted. First, the time of day, and at this season of the year the best hours are from 10 a. m. to 2 p. m., for the two reasons that the higher the sun, the better, and in the morning hours a woman hasn't yet taken up the cares of the day.

There is still a lingering of the old notion that sunshine is essential to good results in photography. It was so in the early days, but with the recent advances in chemical and optical science, a few seconds will now accomplish what formerly required two, three or four minutes.

Another point to bear in mind is this: To give yourself plenty of time to get to the studio so that you may not have to hurry, and so get hot, flurried and generally uncomfortable. Remember that hurrying often makes the face red, and red comes out dark—a result not always desirable.

Under all ordinary conditions, and especially with light complexions, blue eyes, light hair, light or "quick-colored" clothes, a well-lighted cloudy day is much better than bright sunshine. The kind of day that makes life worth living for the photographer is what we often have in May or June or September, when the air is clear, the sky white-blue and the sun shining but veiled with thin, fleecy white clouds, which are slowly pushed along by a soft, easy-going southwest wind.

If the photographer is a sensible fellow he will see that you are becomingly dressed, from his optical and chemical point of view, and will note that you will probably turn out to be a sitter likely to do him credit.

The undoubted reason why so many photographs fail to give satisfaction to the sitter is the mistake made in not dressing correctly and artistically, and in considering from a photographic point of view the general subject of dress, it may conveniently be divided into two parts, viz.: color and material. A pale sky blue generally comes out white, but lavender, having a certain amount of red in it, comes out gray. As regards yellows, most true yellow tints come out much darker than one would naturally expect. As for reds, all pure reds are very "slow," that is, dark and a scarlet geranium or poppy comes out black; but a wild rose, being a pinkish white, comes out light gray. A surprising fact is that that kind of a complexion usually called blonde or waxy, and accompanied by flaxen hair, is in reality much yellower than one would suppose, and so is often disappointingly dark in a photograph.

From the foregoing it is easy to see how a pale-blue pattern is lost on a white ground, while a pale yellow on a white ground would contrast in a startling manner. In the same way red on black would probably disappear, while blue on black is like black and white. All this should be considered in patterned materials, such as stripes, checks or brocades, and, as a rule, many colored materials are very unsatisfactory.

Another point to observe about materials is their pliability. Stiff, hard materials, such as rich silks and satins, form angular and sharp folds, while soft, clinging, pliant fabrics form long, sweeping, gentle curves, and are most adapted for displaying to the best advantage any gracefulness of figure. But remember that the slimmest waist looks larger in a white than in a black dress. In the same way, the feet look smaller in dark shoes than in light.

Of course, in a portrait the face is the chief and principal consideration. Therefore, if your complexion is dark, rather inclined to ruddy, or at all sallow, tending toward yellow, do not select a dress with anything near the face which is likely to come out very light, and so make you look much darker than you really are by sheer force of contrast. No one knew better the value of some decided dark mass near the face, a velvet cap, for instance, than did the old master, Rembrandt. On the other hand, a pale white complexion, with very light hair, is best accompanied by something which will come out not so very much darker than the face; otherwise the result is apt to be a hard black and white mixture without any half tone.

For a vignette photograph, ending at the bust, a soft fichu in black or white is more effective than a fitted bodice, and will never look out of style or exaggerated, as is illustrated in the familiar and graceful portrait of Martha Washington.

By all means avoid wearing a hat in a photograph, for in no way does fashion change as quickly as in headgear; and, although the likeness of the face may be thoroughly satisfactory, in a year or so the photograph will become unsightly all on account of "such an old-fashioned hat."



Ladies' Fancy Waist.
(4030)

HECKS, in either silk, lawn or percale, are the favorites of the hour for bodices, and a most stylish design is given in this illustration.

It is a lovely shade of violet and white foulard silk in an even check, and is made with a full front and back, wide sleeves which gather into turned back cuffs, and full shoulder capes.

These capes are of the silk doubled, and have an interlining of crinoline muslin, not too stiff. The folded collar closes with frills at the back, and the belt is ornamented with two paste buckles. Fancy gingham, percale or linen would make up appropriately after this model, and a narrow edge of lace, embroidery, or fine insertion would be in keeping to trim the capes.

The lining of the sleeves and the rippled basque may be omitted when so preferred.

The McCall Waist with Ripple Skirt Pattern No. 4030 is cut in 5 sizes for ladies from 32 to 40 inches bust measure, and requires for the medium size, $4\frac{1}{4}$ yards material 44 inches wide, or $5\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances be exchanged.

Ladies' Empire Wrapper.
(3748)

THE very stylish and comfortable wrapper here described is nicely adapted to make up in veiling, pongee, challis, foulard or lawn, being the handiest sort of a house gown to slip on in warm weather. It is cut with a yoke, to which the front and back of the gown is attached in plaits. The yoke of the model is covered with lace with a fall from the lower edge which jabots down the front. A soft ribbon may be substituted for the lace, extending from the arm-holes and knotted at the centre.



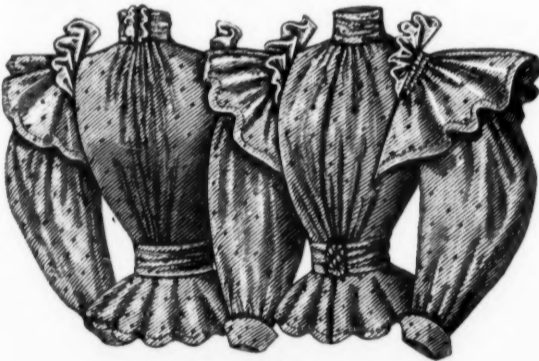
The McCall Empire Wrapper Pattern No. 3748 is cut in 7 sizes, for ladies from 32 to 44 inches bust measure, and requires for the medium size, 6 yards material 44 inches wide, or $10\frac{1}{2}$ yards 27 inches. Price 30 cents. When ordering be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

WHEN wearing a cotton or silk skirt without any protecting coat, everyone knows how truly aggravating it is to be conscious of the fact that between one's skirt and one's waistband at the back there is an ugly gap, leaving visible the underneath band, and caused by the drooping of the skirt, which drags away from the bodice by reason of its weight. This unfortunate gap is difficult to prevent by any temporary arrangement of pins or stitches, while even the tightest waistband is never certain to keep its place. This awkward drooping of the skirt is, in fact, the one great disadvantage of that otherwise almost perfect style of summer dress, which consists of a serge skirt worn with a blouse of silk or cotton. A clever little invention has lately been brought out, which entirely prevents the skirt from drooping, and keeps the waist perfectly tidy and trim. It consists of a very simple contrivance, small in size and light in weight, which is sewn inside the outer waistband, and which catches the band of the skirt and holds it firmly, so that it cannot possibly droop away from the outside band.



The McCall Wrap Pattern No. 4031 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $1\frac{1}{4}$ yard material 44 inches wide, or $2\frac{3}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

THERE can be no doubt that black garments are universally becoming, whether worn by blondes or brunettes, quite young people or middle-aged matrons. In addition to this important fact, there is another reason just now why black is so very popular, for it has been solemnly decreed by the high priests of fashion in Paris, that black used either alone or in combination with white and with grey shall be the most fashionable thing for the whole of the forthcoming season. Tiny checks in black and white, with black crepons, in a mixture of silk and wool, are among the most fashionable fabrics at the present moment in Paris.



The McCall Waist with Ripple Skirt Pattern No. 4030 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $4\frac{1}{4}$ yards material 44 inches wide, or $5\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

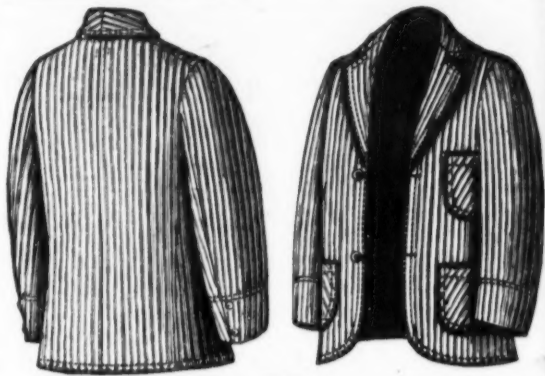
Randolph, Neb., Feb. 26, 1894.

The McCall Co., New York.

Dear Sirs; I am happy to say that I received the patterns and the information I asked in due time, and am very much obliged for the information you gave me concerning my coat. I cut it after No. 3943 and it is just splendid, as all of your patterns are. I have used them for six or seven years and the first one is to be purchased that don't give satisfaction and perfect satisfaction too. No trouble putting them together, the directions are so plain that if followed, no trouble is feared. I have often been asked "who makes your dresses?" I tell them I do, but that I use McCall's patterns and often the reply is that they never have any luck with patterns, I say "if you use McCall's you would have no trouble." I have two grown up daughters and they are often asked the same question, or, "your dresses always fit so nicely," and that too by those that go to dressmakers to have their garments made. I am sure no patterns could give better satisfaction, and then they are always so neat and the description so carefully given They could not be better.

Yours truly,

Mrs. Mary T. Gilson.



Men's Blazer.
(4015)

THIS comfortable design is equally appropriate for a tennis, yachting or lounging coat for the house, or to be made in black alpaca for an office coat. It is suitable to be made also in flannel, serge, or the Japanese cotton crepe, which may be had in fine stripes or checks at forty cents a yard. The illustration shows it in a striped, crinkled gingham, which is especially desirable, it does not require ironing, but merely allowed to dry slowly.

The McCall House Jacket or Blazer Pattern No. 4015 is cut in 8 sizes, for men from 32 to 46 inches bust measure, and requires, for the medium size, 2 yards material 54 inches wide, or 4 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

SLEEVES have become larger and larger but not high, and many, very many on dressy gowns are made without any lower sleeve, the arm being covered with a long glove. Others are made so close-fitting that gloves may be pulled over them and giving the effect of short sleeves. The greatest extravagance is being indulged by foreign modistes in sleeves. The latest is the "butterfly" sleeve, which requires five yards of silk for a pair. A band of some sort of trimming lengthwise, appears to divide the wings of the butterfly on the outside of the arm.

Ladies' Wrap.
(4031)

THERE is seldom a time throughout the summer season when a wrap of some sort is not a necessity, especially with the big-sleeved evening gowns to which a jacket would be ruinous. The most of the wraps of the new mode are made of moire, and a very stylish example is illustrated in this number.

It is a simple circular cape with long tabs falling from underneath the front, and the sole trimming is the jet buckle at the throat, another at the waist and the pendants on the tab points. The wrap is lined with a soft thin silk of some sort and the collar flares slightly from the neck.

The design is as well suited to bengaline or a light weight of cloth, when rows of passementerie or jet may supply the garniture.

The McCall Wrap Pattern No. 4031 is cut in 3 sizes, small medium and large, and requires, for the medium size, $1\frac{1}{4}$ yards material 44 inches wide, or $2\frac{3}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not under any circumstances, be exchanged.



4031



NEARLY all the dresses seen for little girls are made in blouse fashion. Frequently the neck of the body is alone trimmed, and the most simple modes are the most admired. One, for instance, is a dress of pink batiste, with a honey-combed yoke surrounded by a flounce of the same material, and the top of the sleeve trimmed with two similar flounces. The whole forms an enchanting little dress, and nothing could be cheaper or more simple. A dress made in a similar manner might be arranged for a young girl, if a ribbon band or sash round the waist were added.

GIRLS wear black stockings, excepting with tan shoes, when the stockings should match the color of the leather. With light dresses, bronze shoes and stockings to match are the prettiest, either open worked or plain. Young girls look best with the rounded cut bodice. Spotted muslin is always pretty for these, and makes a simple and youthful dress for school dances, home festivities or the like.



Misses' Dress.
(4024)

THIS beautiful illustration shows a dress for a miss in her early teens. It consists of a Spanish flounced skirt and a shirred waist.

The plain gored skirt has the deep Spanish flounce set on with a shirred heading, and the belt is formed by shirrings on the waist. The sleeves are in full bishop fashion, shirred at the shoulders and wrists.

The model is of pink lawn, and is equally suitable for dotted Swiss muslin, challis, organdie or embroidered mull.

The McCall Costume Pattern No. 4024 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $6\frac{1}{4}$ yards material 36 inches wide, or $7\frac{3}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

THE influence of the fashions for children of larger growth has been seen principally in the details of the dress. Thus the sleeves grew high on the shoulder at first, and now are full and drooping, in the style of 1830, and the yoke is usually trimmed with a berthe which entirely surrounds it. Sometimes, too, a Marie Antoinette fichu crosses the yoke and fastens at the back, or a berthe of the material is crossed like a fichu and tied at the back.



4024

The McCall Costume Pattern No. 4024 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $6\frac{1}{4}$ yards material 36 inches wide, or $7\frac{3}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

DOTTED SWISS muslin is being used very extensively for girls' dresses this season. For large girls it is made up with a gored skirt, and fine ladder insertion is placed in each seam, through which colored or white ribbon may be run. Like insertion is seen in the sleeve-puffs, and is either arranged perpendicularly or horizontally. A circular cape, also bordered with the insertion finishes the shoulders, and a sash of corresponding ribbon ties about the waist. Little girls' dresses in Swiss muslin are cut with square necks and elbow puffs, and if desired, a guimpe and under sleeves may be added. A very pretty trimming for this dotted muslin is a cluster of narrow ruffles, each edged with Valenciennes lace.



4029

Misses' Sacque Night Gown.

(4029)

THIS simple design is easily made, being in sacque shape with the yoke laid on the outside and outlined with a tiny ruffle of embroidery. A similar ruffle finishes the collar and cuffs. If desired, the yoke may be entirely of embroidery, in which case the cuffs may be of the same.

The McCall Sacque Night Gown Pattern No. 4029 is cut in 4 sizes, for misses from 10 to 16 years old, and requires, for the medium size, $4\frac{1}{4}$ yards material 36 inches wide. Price 20 cents. When ordering, be sure and give the correct size, as patterns will not, under any circumstances, be exchanged.

MISSES' and girls' petticoats are very easily made of wide embroidery flouncing. They may be gathered to a narrow yoke at the top, or just hemmed with a tape run through to gather up to the required size. If a still more dressy effect is sought for, a fall of lace may be gathered under the scalloped embroidery edge.



4028

The McCall Frock Pattern No. 4028 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, 5 yards material 36 inches wide, or $6\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to give the correct size, as patterns will not be exchanged.

THE return of pique to fashionable favor will be welcomed by many mothers, as it is such a delightful material for girl's dress-up dresses. Although entirely or nearly white, it does not become soiled as easily as one would think, and when carefully laundered it can be worn on occasions for a long period. The gored skirt and Eton jacket or cutaway coat is the most desirable style to carry out in pique, and with the exception of flat bands of insertion on the jacket, or a frilled collar of embroidery at the neck; no trimming is necessary. Some of the new piques are in deep blue or reddish brown with flecks of white or black, and these are frequently preferred to the white grounds. With open coats a blouse of soft mull or lawn is more suitable than a waistcoat for a girl.

FOR LARGE girls' dresses in gingham or wash goods of any sort, the Russian blouse is frequently used. It has many advantages, principally the fact that it is so easily washed and ironed; it may be drawn up at the waist with tapes, that are concealed by a belt, which should close in front or at the side with a fancy buckle. The blouse may be in plaid gingham to wear with a plain skirt, or in plain gingham over a striped skirt. Embroidery or heavy lace laid on flat is a suitable trimming.

SOME imported dresses for girls show very decided features, such as deep capes, trimmings from the neck or shoulders, and oblong epaulettes to the sleeves. Good, serviceable splashed tweeds or hopsacks of summer weight, are trimmed with braid, for girls of twelve to sixteen years. The favorites are in wavy lines, which are newer than the straight Russian braids.



4028

Girls' Frock.

(4028)

THIS figure shows a frock for a little girl made all in one, the skirt being fastened to the waist and closing in the back. The sleeves have two puffs and no lining, which may be made of similar or contrasting stuff, according to one's fancy. The bretelles are straight straps of embroidery that go over the shoulders and are ruffled on one side.

The model is of faintly striped French cambric and trimmed with fine Hamburg edging and insertion. The lower puff of the sleeves is of white mull, and if desired it may be omitted altogether.

The McCall Frock Pattern No. 4028 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size 5 yards material 44 inches wide, or $6\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to give the correct size, as patterns will not be exchanged.

WHILE the Greenaway bonnets are growing popular for quite little girls, there is nothing so comfortable as the moderately large flap or Leghorn hats for the summer. They shade both face and neck, and are light and at the same time much less hot than any bonnet, even if it be made of the very thinnest white material.

Biddeford, Maine, March 9, 1894.

The McCall Co., Union Square, New York,

Dear Sirs: I take the "Queen of Fashion" and like it very much and have recommended it to my friends. I have used several of The McCall patterns, and have found them perfectly satisfactory every time.

Yours truly,

Mrs. H. H. Goodwin.

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A CELEBRATED Englishman, in partnership with a countryman of his, wrote an amusing story some years ago. The story opened at a time—date not given—when the women of England had succeeded in turning tables on the men. In this story the civilization of England revolved round women. All the professions were in their hands, all the brain work of the country was performed by them. Even the religion of that time had for its central figure the ideal woman. Men had been reduced to the level at which brute force should always be. Women, as the directing wisdom of the country, applied the force of man's muscles, his chief distinction, as their wisdom saw fit; and men, educated in the belief of the mental superiority of women, followed their instructions with docility and as much intelligence as was to be expected. With this background, Walter Besant and Mr. Rice depicted women as having reduced men to a position of dependence and inferiority undreamed of as advisable, even in the darkest ages, and which would have put the Prophet of Musseldom to shame.

While these authors have made a most amusing story out of "The Revolt of Man," the picture of the results of placing power in the hands of women is far from an engaging one.

IT ASSUMES two propositions. That those traits of emotional sentiment which are popularly supposed to be fundamentally characteristic of women, undergo no change with the development of a woman's intercourse with the world, and that women are absolutely wanting in creative power.

Two utterly unwarrantable assumptions. And yet these assumptions are at the root of the prejudices with which men in general approach the subject, so called, of women's rights.

TO ANY ONE divesting himself for a time of any question of personality, the idea of one-half the race being without the power of directly influencing laws made for the happiness of all, is simply ludicrous. That this—the pursuit of happiness—is the inalienable right of all, we are proud to admit as an abstraction. But one can well imagine a curious foreigner pushing inquiries into a practical working of the maxim. "How about colored people—negroes?" "Well, yes," is the answer, "after much bloodshed we admit it to be their right also." "How about Chinamen?" "Certainly not, sir. Chinamen are very different. They have different habits of thought, different manner of living; they have no education. Certainly until they comprehend and conform to our institutions, they cannot be allowed equal rights with us. Besides, they have a country of their own. Why can't they stay there?" "Well, how about women?" asks the curious foreigner. "Ah! there again the case is different. Woman's place is the home. She has no business in politics. Children and housewifery are the only things she has anything to do with—and fashions."

And so we go on to qualify and refine away the grand conception of liberty on which our nation is founded until there is not much of it left to distinguish us by.

HOWEVER, the thing that is a lie, as well as the soul that sinneth it, shall die.

Every year adds women by thousands to the list of wage earners. So every year brings us nearer to recognizing that women have a right to be heard on the conduct of the nation's business. Every year shows a constantly increasing number of women competing in the paths of scholarship and letters with men, and brings us nearer to recognizing that it is not so much the quality of brain that is wanting to women as the training and the opportunity.

Once let it become apparent that a woman when educated as a man is not his inferior mentally, and is immeasurably the superior of her unfortunate sister who knows nothing of the world and its affairs, and it will soon be equally obvious that the happiness of the home is as intimately associated with her sharing in the responsibilities of government, as time has proved it to be associated with the liberties of the men.

As these two ideas are being more and more brought forward, we can look with satisfaction on the mild disputes over woman suffrage that from time to time ruffle the surface of society. They serve to accustom men's minds to the idea against that time when the working women are ready to demand their right to be heard on affairs of their own government.

THE extraordinary way society has worked out the problem of guarding the sanctity of the home and family is responsible for the present state of things. To provide for this it has devised a system of espionage and guidance for girls based on the hypothesis that the most practical method of securing them in the innocence it prizes so highly, is to keep them in ignorance. Consequently our girls are jealously watched and guarded at every possible point of contact with the great striving world, which will, sooner or later, gather them to itself without their being in the smallest way fitted to encounter it. The sooner this radically wrong conception of the beauty of innocence be changed the better will it be for the whole race. A girl with experience of life, such as every young man of four or five and twenty has acquired in business, is in every way better fitted for the very real battle of life she must face, than is the girl brought up in the way society would have. Not only this, but she is far better qualified as a helpmeet to her husband, better able to judge of the temptations that assail him, of the greater complexity of the life men lead and better able, therefore, to sympathize with him and help him. And, more important even than that; better able to enter with him into, and encourage him in intellectual pleasures and relaxation from business.

HOW MANY men nowadays live for their business instead of taking to business for a living? I take it to be the greatest curse of the age that business—the pitiful getting of dollars—has been raised to the position of a religion. To say "it is business" to many, nay to most men, is to offer not only a perfect excuse, but an absolute reason for any breach of home faith or family courtesy. Who can help them out of this slough? Who should but women? Let the women experience this "business." Let them find out what it means, how much of a man's life is bound up in it, and they will soon see how worthless and hollow a thing it is, and will see to it that those they love are not allowed to become the slaves to it which at this present time the rising generation seem bound to make of themselves.

THE BUSINESS of the country demands this or that forsooth! What about the homes? Is not all business carried on to the end that we may live comfortably? Is not its most important bearing in every instance, its effect on the family life? And shall those on whom devolve the duties of the household say nothing as to the effect of those business restrictions that so profoundly modify them?

THE COLLEGES and universities and public schools are all supplying girls with the knowledge enabling them to compete successfully with men, while the necessities of life are forcing more and more of them to do so. With these two resistless forces, education and necessity, working side by side to develop and supplement the ability of woman to work as man's helpmeet, and not as his servant, the end cannot be doubtful. Men are not brutes, though far from angels; and for man to recognise his inestimable gain in the gain of womankind is to win from him all that he can give towards their betterment.



THE PRESENT DAY fashions may hide defects, but they don't always enhance beauty. Their chief characteristics are short, round, full bell skirts, huge leg-o'-mutton sleeves, rippled shoulder capes with collars standing up round the neck, roughly puffed hair, as a rule falling over the ears—all of which many people pronounce decidedly ugly—but they are sometimes quaint in their ugly stiffness, and suit some few types of beauty. One great rule in dress is to avoid whatever your instinct warns you against, for you may then be sure that it does not suit you.

SOME OF the most delightful hats and bonnets I have seen this season, were made by a man milliner, who comes to your house and designs the hat which is to be most becoming to your style and complexion. He is here in New York now, and is as busy as possible with the head-gear for many of our ladies of wealth and fashion. Every flower-spray, feather tip or loop of ribbon develops into a thing of beauty under his masterly touch, and it is at once a *cachet* of good taste and judgment to bear the tip of John Ash within one's hat crown.

ARE WE GOING to wear ankle skirts? Fashion certainly seems to be leaning that way, for skirts are growing shorter and wider. Over the hips they are as tightly fitting as ever, though attempts to introduce paniers at the sides are being made. These are most effective in flowered fabrics such as chine or broche, grenadine, organdie or challis, and generally appear with plain silk or satin skirts. The advent of short skirts of course will bring stockings to the fore, and some industrious young ladies are enhancing the patterns of their open-work black silk stocking with tiny jets which follow the lace-like design.

I SAW A young woman step out of a carriage and enter one of our big Broadway shops the other day, wearing what I presume was the latest thing in jackets. It was a deep, rich red military cloth, with cut steel buttons and black watered silk revers and a cravat of butter-colored lace in front. It was worn with a black moire skirt, and to be sure it could not be worn with anything but black, and the hat was a "bolero" in black lace and jet. However, it all looked very fetching you may be sure. I followed the wearer up to the shop door to get a better inspection of her outfitings, when I was attracted by the window display of—snakes—merely the dressed skins of course, of boas and cobras but draped and coiled about the various pedestals and hooks in the most life-like manner. The base of the window was strewn with card cases, pocket books, diaries and purses made from their prototypes, the purses lying with open jaws as if waiting for prey, or silver food; it was a most artistic arrangement.

IF YOU WISH to see the latest fashions in underclothing, you must always go to see the latest wedding trousseau on view, which I do whenever the occasion presents itself. The last one I saw contained suits of almost every material, as longcloth, linen, percale, cambric and china silk. Chemise, drawers, skirt, corset cover and night dress were all made in complete suits of the same material and the same trimming. The drawers were enormously wide which means that dresses are wide in proportion, for with all well dressed women the underclothing follows the lines of the dress as much as possible. The favorite shape of corset cover is the little French pattern which is made all in one piece and knots closely in front. It is suitable in white or colored surah, cambric or lawn with an edge of tiny lace.

RIBBONS were never more beautiful than they are today, and shops are brilliant with them. Most of them are wide, many being covered with blurred star spots, fine stripes and tiny posies brocaded on satin grounds. A new moire ribbon is both plain and shot, and the reverse side is a thin taffeta, while chine stripes in the centre of corded grounds have a pretty effect, but one of the triumphs in weaving is moire, which is not watered, but woven. White lace designs over satin, and the reversible satin and velvet ribbons are particularly charming. The colorings are vivid, pink and green being the favorite mixtures of the year. Pin spots on shot moire are a new combination, and there is a long range of ribbons in varying widths into which one or more rows of white lace insertion have been introduced.

THE FISH-WIFE drapery is a notable novelty on morning dresses, one pretty example being in gray mixed with red and white check, the skirt arranged with the fish-wife effect caught up at the waist so as to show the check lining, the bodice being principally of red. A popular morning dress is made of black and white shepherd's check cheviot cut on the cross, the bodice as well as the skirt, the latter showing a narrow white panel at each side and the bodice having white turn-back cuffs and collar.

ONE OF THE imported gowns in the trossieu of Miss Kip, one of our April brides, was a lovely and novel creation. It was made of "broderie Anglaise," a yellow muslin covered all over with egg-shaped holes like Madeira embroidery. This was made up over butter color shot silk, and there were sashes of chine in pale splashes of color on a yellow ground. The hat to match was of butter color chip trimmed with bunches of variegated English daisies and green aigrettes.

Social Etiquette.

A DETAILED history of the rise and development of the use of the visiting card, would doubtless be instructive as well as amusing. A few words on visiting cards and their use, taken from "Card Courtesy," will, no doubt, be of interest.

The recognized hours for calling and card-leaving in the society of New York and other large cities, is between four and six o'clock. If a lady has a special day for being at home to visitors, calls should be made on that day.

A lady's card should be very nearly square, of moderate size, fine in texture, and, needless to say, white. If married, Mrs. should precede the name on an engraved card and the husband's name should be given in full. The address is printed in the lower right hand corner, the day for being at home in the lower left hand corner, and the engraving is invariably in plain script.

When there are daughters, the elder is entitled to a separate card only after one or two seasons in society. Up to that time she is supposed, and her sister too, if she has any, to call only with her mother, upon whose card her name appears.

The question of the proper style for a widow's card is a much discussed one, and one of which the decision must generally be left to personal preference. It is generally conceded that a widow may retain her husband's name upon her cards if she so chooses—concession that society makes out of respect for a feeling of sentiment.

The English have the advantage of us in their designating the widow as "Dowager."

Young married people who wish to do so, may, for a year after marriage, use cards engraved with "Mr. and Mrs." so and so. These cards are meant for the acknowledgment of social obligations, which, as a newly-wedded pair, they have received, and it is also proper to use them after the first year in cases of congratulation or condolence, and in sending or acknowledging gifts and invitations. This does not preclude the use of individual cards.

If in calling, the lady asked for is not at home, the caller leaves her card. It is allowable to write upon the card the name of the person for whom it is intended, if the person is stopping at a hotel. If it be the first call of the season, the lady leaves her own card and two of her husband's, one for the master and one for the mistress.

If the caller should have found her acquaintance at home, she would not leave her own card—only the two of her husband.

Except after a dinner invitation, the husband's card need not again be left in the same season. A first call in a family where there are several ladies, not mother and daughters, requires that a card should be left for each.

At an afternoon tea or reception a lady leaves her card on entering with the servant, or in the tray usually provided. If she is not able to attend, the card should be sent by messenger or post during the reception hours.

Daughters leave cards for their fathers, wives for their husbands, nieces for uncles. Sons do their own calling.

After a church wedding, if the invitation was accepted, a lady leaves or sends a card or cards to her host or hostess. If unaccepted, she sends a card or cards by mail or messenger on the day of the marriage. If the invitation was issued by Mr. and Mrs. —, the cards should be so addressed.

In the case of a wedding at the house, the same rule applies as in the case of a church wedding or any invitation, whether accepted or unaccepted; if accepted, cards should be left for host and hostess within a week or ten days after: if unaccepted, cards should be sent on the day of the ceremony.

If one receives an invitation to a wedding breakfast, an immediate answer accepting or declining, as in the case of a dinner invitation, is imperative.

In cases of sympathy, whether in sorrow or joy, prompt personal inquiry is imperative, where it is possible. Otherwise a card by mail should be sent with a word of congratulation or condolence, or inquiry, if it is a case of illness.

Sarah Bernhardt's Secret of Youth.

WHENEVER Mme. Sarah, as the great actress prefers to be called, comes over to America, she looks fatter and fairer and absolutely younger than she did upon her first appearance here, and everybody wonders how she manages to achieve it.

Beholding this, every woman with a pet theory of food, physical culture or cosmetics, feels sure that her own favorite methods must furnish the explanation of Mme. Sarah's youthfulness. But the great artist denies employing any special means, and merely declares that she takes rational care of herself. She confided to a friend, however, that when she was over-fatigued after long, exacting rehearsals, she found unfailing refreshment from the use of an "Eau Sedative," with which she is bathed from head to foot whenever excessively tired. It is the simplest remedy possible, she gave the following prescription: Two ounces of spirits of ammonia, two ounces spirits of camphor, one and a half cups of sea salt, two cups of alcohol. Put all into a quart bottle and fill up with boiling water. It must be shaken up when used. It leaves the skin smooth and soft, and renders the flesh firm. It is also a defense against wrinkles.

Mme. Sarah described how a small quantity of the liquid is put into a porcelain bowl, and with a soft sponge her maid bathes her in the fluid undiluted. Very slight friction is necessary, and after drying gently with a smooth towel, she slips on a warm bath robe and lies down for a while with all the stiffness and soreness gone from joints and muscles, and a stimulated circulation tingling with healthful warmth her entire cuticle. Several women have tested the efficacy of this remedy as a restorative, and say it has a beautiful effect upon the skin. It is used for the face as well as upon the body, but if it dries the skin too much, a pure cold cream may be applied at night.

A CHANCE
TO GET
\$10 IN GOLD.

To the woman who will send us the best up-to-date story, not exceeding 2,500 words, we will send a \$10.00 GOLD PIECE.

The copy must be written on one side of the paper only, and received in this office not later than June 25th. The accepted story will appear in the August issue of THE QUEEN OF FASHION. Rejected manuscript cannot be returned unless sufficient postage is enclosed.

The Meaning of a Blue Wrapper.

HEREAFTER the last number of THE QUEEN OF FASHION to which a subscriber is entitled, will be mailed in a blue wrapper, so that, when you receive a paper in a blue wrapper it is a notice to you that your subscription expires with that issue; and unless you renew your subscription we shall be obliged to discontinue sending the paper. We shall hope to receive your renewal at once.

We trust that you have seen a very decided improvement in THE QUEEN OF FASHION beginning with the March issue. The art work—the best engravings on wood procurable—and the reading matter, cost four times what they did under the former management. We like encouragement to do still better, and nothing encourages us so much as subscriptions. Therefore, please lend your aid by renewing promptly.

We shall probably begin with the next issue to run a short story in each number. We shall endeavor in every way to make THE QUEEN OF FASHION of more interest to our readers, and we greatly appreciate suggestions, since that is the surest way of ascertaining what is preferred by our patrons.

THIS season the sequin will probably reign supreme, for it is not only to be had in the ordinary glittering colors, but also in shades, showing the best of harmonies. With this are blended satin and crystal beads. Sometimes the foundation of the trimming is of black gauze or net, at others of white slightly veined with gold. The widths vary with every fancy of the dressmaker. They are graduated, so as to form skirt bands and bodice trimmings. Some of the most beautiful designs in sequins and bead embroidery are about an inch and a half wide, and show lines of sequins interspersed with rows of crystal beads, having a centre of stars made with satin beads inclosed between undulating lines of the crystals. A beautiful electric has the satin beads in palest blue, the sequins contrasting with their vivid azure.

ANSWERS TO CORRESPONDENTS.

The Editor will cheerfully answer in this column any questions from subscribers relating to Dress or the Household, if received before the 1st of the month.

VIOLET C.—Let the skirt be plain, with rows of braid; a jacket bodice opening over shirts; wide revers, and moderately large sleeves.

SILVER LACE (TO CLEAN).—Take an old nail or tooth brush, dip in strong liquid ammonia, and brush the lace well with this; let it dry in the open air.

KITTY K.—It is not good form to wear bonnets at all with an open coat and waistcoat, but the Dutch shape is the most fashionable, or a pointed Marie Stuart, with a large jet bow at the back.

MAG.—Both you and your friend should wear tan gloves; a blue-crowned straw hat with a burnt straw brim, trimmed with black lace, blue ribbons, and a few yellow flowers would be most suitable.

HISTORICAL.—Salambo is the heroine of a Carthaginian romance, by Flaubert, giving a very learned and trustworthy account of manners and customs in ancient Carthage, but not suited for family reading.

GROSVENOR.—Peroxide of hydrogen is a bleaching fluid, but the tint may be regulated, and the effect is true to nature. If you desire to use, pour a little into a toilet saucer and rub it to the hair—well down to the roots—with a small bone handle sponge, and after the hair has been well shampooed.

EUZIE BIVINS.—I do not know about the whitening to hide freckles, but here is a good freckle wash to put on at night: Citric acid, 2 drachms; red rose petals, 1 ounce; hot water, 12 ounces. Infuse the rose petals in the hot water, after a while strain through a cloth or fine sieve, and then dissolve the acid in the infusion.

QUEEN ANNE.—I prefer the black and white check for the spring dress. The blue velvet yoke on the black bengaline you should cover with black guipure, or otherwise leave as it is, unless you want a complete change, in which case I should advise you to have coarse butter-colored lace laid over cream satin. On the cream crepon replace the velvet with insertion.

J. H. K.—The make of skirts for washing dresses is in abeyance, but, wherever possible, they are made perfectly plain, but widening at the feet; many of them have a band about 8 inches deep piped on to the skirt of some contrasting color, and there are also the double skirts. Skirts and blouses in washing materials are made with a frill or cape round the shoulders, and stiff collars and cuffs.



A DAUGHTER of Elbridge Gerry, a signer of Declaration of Independence, Miss Emily T. Gerry, is still living at the age of ninety years. She is an aunt of Commodore Elbridge T. Gerry, and lives alone with a few servants in an old-fashioned roomy house in New Haven that has long been a part of the Gerry estate.

MISS HELEN GOULD is not only amiable and charitable, she is also exceedingly pretty. Her eyes are large and gray-blue, her mouth has a charming expression, and her complexion is good. She wears her hair, which has an auburn tinge, combed back from her forehead, without the suspicion of a bang. Her teeth are rather large, but dazzlingly white.

MISS ELLEN TERRY has a philanthropic turn of mind, and keeps a basket of work always on hand in her charming home in South Kensington. The work consists of various pieces of garments to be made for the poor. Miss Terry expects her friends to aid in this work when visiting her, and they have a chance to take a choice between knitting, sewing or doing other really useful work.

MME. CARNOT is one of the most popular women of France, and under her regime the balls at the Elysee Palace, that were dreaded by the guests during M. Grevy's administration, have become a success. She is a giver of delightful dinners. She is slightly deaf, but this seems no drawback, and her command of English is unusual for a Frenchwoman. She is an admirable mother to her three sons and her daughter, and her benefactions to the poor of Paris are great.

THE LATEST design for a bed is that which Mrs. Cornelius Vanderbilt has in her sleeping room in the new palace on Fifth avenue. It is distinctly novel here. There is a dais raised five or six inches from the floor. This is padded thickly till it is almost like a pillow. On this stands a frame which has neither head nor footboard. It most resembles a very large divan and around it the dais makes a platform wide enough to walk upon.

This divan bed has a superb day dressing of yellow satin that is trimmed with fringe and just touches the dais while it fits smoothly over the level of the bed. It is caught in a knot at each corner. It has a magnificent band of embroidery around it on the portion that covers the flat top. High up on the wall is a magnificent carved lambrequin-like frame from which are draped exquisite brocaded yellow silk hangings that are not at all full and are so short on the side that no air is shut out from the occupant.

AN INTERESTING account of Hungarian women appears in an English magazine. The real type of the Magyar woman, who speaks the language of Petofi and Jokai, is to be found in the country districts. Here she is to be met, with her coral lips and large speaking eyes, looking so obstinate, and smiling so alluringly. The peculiar look in the eyes of the Magyar woman, her vivacity, her quick step, as well as her inclination for comfort, lead one to conclude that she has Turkish blood in her veins. She has a good heart, a kind disposition; is tender and true, with a passionate love or a passionate hatred for her husband; she is a good mother and trustworthy friend. She has her weakness, like the rest of womankind. She has a great preference for elegant toilettes, for gold and silver, diamonds and pearls. She is vain, though she knows her beauty does not need any artifices of the toilet, but her coquetry is harmless and unconscious. She will not have anyone in love with her but her husband. The women of Budapest, like the women of all large towns, like a perfect luxury of dress. They will not only conquer in the drawing-rooms, but surprise the men and women in the streets.

A LADY who has been making a short stay in Finland, tells several very interesting facts about the women over there. They seem, from her account, to do a good part of the work of the community. Amongst the lower classes they drive the market carts, sweep the streets, mend the roads, and row the boats. They do not, however, with a few exceptions, serve behind the counter. Of course, I expressed by astonishment, which was increased rather than diminished when my informant said that men were preferred because they were thought more civil! This fact is all the stranger because the women as well as the men are remarkable for their evenness of temper.

Little mishaps do not seem to cause the irritation which they do in England, and the children grow up happily free from slaps, shakings and cuffs.

Amongst the better class of Finns, the women work quite as hard as they do in the lower. In the banks there are far more women than men clerks. The same thing is noticeable in the money exchanges. In the post-office, and in state offices, women are in the majority. Women teach trades to the cripples and to the blind, and industrial arts to the little boys and girls who attend schools established for that purpose.

They are also splendid linguists, partly because they have but scant and limited literature of their own, and also because their own language is no use to them when they travel, so that they are bound to learn another.

I should not care about Finland fashions, however. A black silk dress is the orthodox garment for old and young, and is worn alike at a coffee party or a wedding, no dainty ornaments being allowed.



OUR CHILDREN'S PAGE.

SUMMER SONG.

Creep little nestling, close into mother's arms,
Gently the lady-moon smiles through the trees,
Brightly the pretty stars twinkle about her,
And birds' drowsy crooning is borne on the breeze,
Rockaby, lullaby,
Up and down,
To the portals of shadowy Slumber Town.
Safely the lambkins are housed in the shelter.
The south wind is sighing to baby and me,
Haste, little nestling! The Sleepy-man's waiting,
To pilot you over the dreamland sea.
Softly we glide
From the moonlit sand,
To the drowsy realms of Slumber Land.
Jasper and Jade are its gateways and portals;
Rich are the sea-shells strewn on the shore.
The waves sigh sweet melodies, rocking the dream-boat—
Smile, little nestling, while mother bends o'er,
To and fro,
Up and down
Safe in the harbor of Slumber Town.

E. S.



4021

Little Girls' Dress.

(4021)

ONE OF THE prettiest little frocks for girls from 4 to 8 years of age is illustrated on the above figure, being made with balloon sleeves, and a gathered body attached to a yoke of fine embroidery. The skirt is in straight breadths and gathered to a belt which unites the skirt and waist, the joining being concealed by a sash ribbon which loops at the side. The sleeves end at the elbow, and are finished with a flounce of embroidery, and if it is preferred that the arms shall be covered, a close-fitting lower sleeve of embroidery to match the yoke may be added. The original design was made in sprigged linen lawn, but all cotton goods, such as percales, crinkled ginghams, crepons, as well as China or foulard silks, are appropriate.

The McCall Dress Pattern No. 4021 is cut in 5 sizes, for children from 4 to 8 years old, and requires, for the medium size, $3\frac{1}{4}$ yards material 36 inches wide or $4\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

IF A MOTHER wishes to change her boy's clothes at the age of two years, and put him into a boyish style of dress, she must begin at the beginning. First, he should have woollen combinations, until the warm weather comes, very short drawers, buttoned on to an under-waistcoat. A good style of dress is a kilted skirt and a jacket of serge or light wool material, open in front to show a lawn-frilled blouse or shirt waist with a large collar and cuffs, and perhaps a leather belt round the waist. A practical suit is illustrated on this page in No. 4022, with a kilt of plaid cheviot and a jacket of plain serge, with a shirt of lawn showing the box-plait edged with embroidery. This pattern is equally suitable for washing materials. With regard to the hat, much depends upon the child. One something like a sailor hat, with two pompons and a brush, is suitable for two years old, or a Tyrolean hat with a bow and a quill is very pretty.

Sylvania, Ohio, April 10th, 1894.

The McCall Co., Union Square, New York.

Dear Sirs: I have always found the McCall Patterns the most correct of any I have ever used, and do not see how I could get along without them.

Yours, very respectfully,

Mrs. E. F. Sawyer.

THE "Highwayman" overcoat is a new shape which the English tailors brought out this spring for little boys. It is a plain, double-breasted sacque coat with large pockets and three very full overlapping shoulder capes. It will be found rather too heavy for the warm season, when a little reefer jacket of light melton or tweed is all sufficient when an extra coat is required. Pearl buttons and machine-stitching are all to be desired for ornamentation.



4016

The McCall Sacque Coat Pattern No. 4016 is cut in 7 sizes, for boys from 4 to 10 years old, and requires, for the medium size, $1\frac{1}{2}$ yard material 54 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

THE SHOPS have a large supply of sun-hats, washing bonnets and pinafore blouses. Some of the latter are made so that they will draw out quite flat, can be easily ironed, and then easily gathered back into shape. Washing cloaks are a new feature for little children, made in fawn tussore cloth and lined so that they are not unduly chilly. They are simply made with a yoke, the skirt part gathered on and a sash-like drapery across the bottom of the yoke, tied in a jaunty bow at the back. These are suitable for girls up to twelve years old.



4021

The McCall Dress Pattern No. 4021 is cut in 5 sizes, for children from 4 to 8 years old, and requires, for the medium size, $3\frac{1}{4}$ yards material 36 inches wide, or $4\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

ONCE MORE jackets are prominent among the outside garments provided for girls, and the greater number are very simply made, although the material may be as handsome as one likes. Little reefers of pique are quite fashionable, and are made with the regulation full sleeves and wide revers, which characterize those for a larger growth. Pearl buttons are the only ornamentation for these reefers, and are put in with rings through eyelets, so as to be readily removed when laundered.



4022

Boy's Suit.

(4022)

THE pretty and easily made suit for little boys which is pictured in this number, shows a kilt of plaid Scotch gingham with a jacket of plain gingham matching any color in the plaid. The shirt is of Victoria lawn made with a centre box-plait edged with embroidery, and is made to wear without the jacket if desired. Serge, cheviot, drill, Galatea cloth, pique, or brown Holland is equally suitable to make up in this fashion.

The McCall Kilt with Coat and Shirt Waist Pattern No. 4022 is in 3 sizes, for children from 3 to 5 years old, and requires, for the medium size, $1\frac{1}{4}$ yard material 44 inches wide, or $2\frac{1}{4}$ yards 27 inches, for the kilt, and 1 yard material 36 inches wide for the shirt. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4018

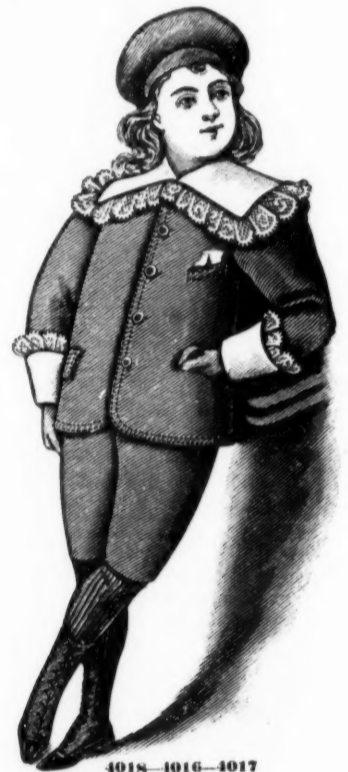
Boys' Tam-o'-Shanter.

(4018)

THIS little cap is quite the fashion to make of material to match the suit, and is so simple that it can be easily made at home. It is illustrated here in striped Galatea, with a ribbon bow at the side, and the entire band may be of the ribbon if so preferred.

The McCall Tam-o'-Shanter or Sailor Cap Pattern No. 4018 is cut in 7 sizes, from 6 to $6\frac{3}{4}$, cap size, or from $19\frac{1}{4}$ to $22\frac{1}{4}$ inches head measure, and requires, for the medium size, $\frac{3}{4}$ of a yard of material 22 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

THE "Marquise" bonnet is a quaint little hat for small girls. It is sometimes made in white rice straw, trimmed with white satin ribbons and ostrich tips, while again it will appear in brown straw, trimmed with pink eglantine and pink satin ribbon with a curtain of guipure lace at the back, and a facing of same inside of the bonnet. These hats come well over the face in true sunbonnet style, and form a pleasant protection for the eyes and ears.



4018-4016-4017

Little Boys' Suit.

(4018-4016-4017)

THIS becoming outfit for a boy is suitable for cloth, serge, cheviot in wool or cotton, or any material in season. It consists of jacket, trousers and cap, and is illustrated in dark-blue serge. The jacket buttons up close to the throat in front, and is finished off with a broad linen collar and cuffs. The trousers are close-fitting at the knees, and button at the sides. The cap is easily made of the same material as the suit.

The McCall Tam-o'-Shanter or Sailor Cap Pattern No. 4018 is cut in 7 sizes, from 6 to $6\frac{3}{4}$, cap size, or from $19\frac{1}{4}$ to $22\frac{1}{4}$ inches head measure, and requires, for the medium size, $\frac{3}{4}$ of a yard material 22 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

The McCall Sacque Coat Pattern No. 4016 is cut in 7 sizes, for boys from 4 to 10 years old, and requires, for the medium size, $1\frac{1}{2}$ yard material 54 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

The McCall Knee Trousers Pattern No. 4017 is cut in 7 sizes, for boys from 4 to 10 years old, and requires, for the medium size, $\frac{3}{8}$ yard material 44 inches wide, or $1\frac{1}{4}$ yard 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4017

The McCall Knee Trousers Pattern No. 4017 is cut in 7 sizes, for boys from 4 to 10 years old, and requires, for the medium size, $\frac{3}{8}$ yard material 44 inches wide, or $1\frac{1}{4}$ yard 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

The Evolution of the Glove.

ENGLISH dames of early days never dreamed of such subtleties as gloves. They wore their sleeves long, with pointed flaps that rested on the back of their hands, or when they went forth in winter drew the loose drapery of their outer garment over their hands. It was not till near the close of the tenth century that they thought of gloves, and then they wore them with only a thumb and no fingers, like the mittens of the present day, and were so proud of them that they emphasized them by bright colors, such as violets, reds and blues. Gloves remained far longer and wider than need be, and they were wondrously embroidered and starred with jewels. No gloves were finer than those of the clergy. They were mostly of white silk, or linen cunningly brodered, and sometimes fringed with pearls. One ecclesiastic had a red silk pair, with the sacred monogram worked on the back, surrounded with a golden glory; and later on they had gloves to match their different vestments. In fact, gloves had departed from the primary idea of utility, and become a decoration. They were too magnificent for common wear; and in contemporary pictures the nobility seemed to have carried them rather in their hands or in their girdles than on their fingers. It was by the fine gloves his page carried in his girdle that Cœur de Lion was betrayed on his way home from the Crusade, and so fell into captivity.

But already the glove was more than a mere bit of foppery. The knight's mailed glove sheltered his hand; it became a sign of power; and when a gracious lord meant to signify his intention to protect a town, he sent his glove as a token of his willingness. The glove, too, was the token of defiance when one knight declared war against another; and at the same time, as if to mark the difference between the strong right hand of man and the daintier hand of woman, he bound his mistress's delicate brodered glove to his helmet by way of showing his fealty. By the sixteenth century gloves were common wear, together with farthingales, corsets, and low gowns. Gloves were perfumed greatly; "Autolycus" sold the maids "gloves as sweet as damask roses." In Charles II.'s time the shortening of the sleeves led to the lengthening of gloves.

At the end of the seventeenth and all through the eighteenth centuries elbow sleeves and long gloves were the mode. Nell Gwynne's gloves were a proverb for their beauty, and *The Tatler* in 1710 found it needful to admonish the sterner sex for the fineness and fancy of their gloves. All through this time gloves were prettily set off with lace, ribbons, and fringe, although the fashion of the finer artistic embroidery of the Middle Ages was falling into disuse. The most noticeable point, however, was that the way of wearing gloves had developed into an expression of manners, and the bare hand was deemed an offence. Various reasons may be assigned for this custom. The costliness of gloves made their possession a mark of distinction between the rich and the poor.

ARE YOU one of the superstitious people who bow gracefully at the new moon when you see her, and do you turn your money in the hopes of getting it materially increased?

I must confess that I am amongst the foolish ones of this earth who do such things, and that a little tremor of fear goes through me if I inadvertently catch sight of her ladyship for the first time through glass.

But I think that in these prosaic days there are few who are not too matter-of-fact to do anything of the kind, and certainly we have none of the romance of the Roumanian girl about us. She never fails to salute the new moon in this poetic way: "New Queen," she says, "in health thou has found me, in health leave me. Thou hast found me unwed; leave me with a handsome husband at my side."

She has also a strange and rather pretty way of ascertaining if she will be made a matron within the year. One evening when it is very dark she sallies forth in the garden alone, and ties together at random branches with a ribbon. If, when she returns to the spot in the morning light, she finds she has united the branches of two separate bushes, a husband will claim her before twelve months has elapsed. If, however, both the branches belong to the same bush, the year will leave her as it finds her, in single blessedness.

A Great Secret

underlies the principal that has brought success in the production and sale of the Gail Borden Eagle Brand Condensed Milk, and this partly accounts for the fact that competitors do not successfully imitate them. Thirty years in the lead.

LITERARY
AND
ART NOTES

THE MESSRS. PUTNAM will shortly bring out the new book by Beatrice Harraden, who wrote "Ships that Pass in the Night." It is called "In Varying Moods," and contains seven short stories of various lengths. According to Miss Jeannette Gilder's report of them from the advance sheets, they are not lively stories, but like their predecessor, they are wonderful stories. Beatrice Harraden is not only masterful but masculine in her touch, and of the recent women writers who have come to the fore, she is the least feminine. "At the Green Dragon" is the longest story in the book, and, to the average reader, will likely prove the most agreeable. Miss Gilder considers the strongest story in the book, "The Umbrella Mender." Another is called "The Painter and His Picture."

THE name of John Jacob Astor has for many generations been so closely associated with wealth, that it seems a little remarkable to connect it with literature, and any book written by him would be apt to attract popular attention. The work from his pen recently brought out by the Appletons is called "A Journey to Other Worlds, a Romance of the Future." Mr. Astor's evidently vivid imagination leads him in the pathway first trodden by Jules Verne in his "Trip to the Moon," only in this case the author centres his interest in Jupiter. This all occurs in the year 2000, and the various exploits of the party and the dangers averted, were all accomplished by scientific means, and who is there who dares deny that some of them may not be verified. Many years ago Bulwer wrote "The Coming Race," and invested his people with a "vibrant" power, which to-day is known to us as electric force and which is doing for us quite as wonderful things. Mr. Astor's book is enhanced by illustrations by one of our cleverest and most intelligent artists, Dan Beard.

J. SELWIN TAIT & SONS have brought out for summer reading, the "Kenilworth" series and the "Idler" series. No. 1, of the former, is "Americans in Europe," by One of Them. The initial number of the second series is "The Doomsday," by Gertrude Atherton. Another, "The Illustrated Library," leads off with "The Soul of the Bishop," by John Strange Winter. This deals with the religious question of the day.

MRS. BURTON HARRISON has changed the name of her new novelette from "A Bachelor Girl" to "A Bachelor Maid." Hosea Bigelow having used the former title. There is no copyright in titles, Mr. Spofford says, and he ought to know; but Mrs. Harrison thinks it best to make the change. The second title is not so good, but after all what's in a name? The story is sure to be better. It will be begun in the July Century and published by the Century Company early in the fall.

THE SCRIBNERS have brought out "Overheard in Arcady," by Robert Bridges. There is clever funning in it and beautiful illustrations by Oliver Herford, F. G. Attwood and A. E. Sterner. The subjects are Howells, James, Aldrich and other masters, and the satire on these authors, put into the mouths of their own characters, is exquisite.

AMONG the "new women" of the year, is Flora Annie Steele, who has written a new book with a strong touch, entitled "The Flower of Forgiveness," a book of short tales published by the Macmillans. Mrs. Steele is unquestionably modern. She has almost the swing, the brevity and rapid action of Kipling, and the resemblance is heightened by the *mise en scene* of her stories, which is India invariably. Mrs. Steele seems to be well posted on Indian subjects, and writes usually with a purpose.

"MEMOIRS to Serve for the History of Napoleon I. from 1802 to 1815," is the title of the much-talked-of work that the Appletons have in the press. The author, his private secretary, Baron Claude-Francoise de Maneville, was born in Paris in 1778, and died in the same city in 1850. The work, completed by the addition of unpublished documents, has been arranged and edited by his grandson, Baron Napoleon Joseph de Meneval. Mr. Robert H. Sherard is translating and annotating the edition for English-speaking countries. The work will be in three volumes, with photogravure portraits and reproductions of autograph letters, and will be published simultaneously in three languages.

DRESSMAKING MADE SIMPLE BY THE
McCALL COMPANY'S PATTERNS.

DRESSMAKING becomes a pleasure with the aid of the McCall Company's Celebrated Patterns. They are cut in many sizes, and are put together with the greatest possible ease. To make a garment, take one of these patterns, double your lining, pin on the pattern and carefully trace around it with a tracing wheel. Then cut out the lining, allowing half an inch extra outside the tracing for seams everywhere, except at the shoulder and under-arm seams, where you must allow one inch in case of alteration. Where inturns are allowed trace through the holes. For full-busted figures, a dart should be taken up in the front of the lining only, as indicated by the perforations. Lay the lining on the material doubled and cut the material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put a tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. The sleeve and skirt can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. Each piece of the pattern is so marked and described that one can easily tell how to put them together. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Never have a seam in the front of any skirt. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods pin the figures together before cutting. The secret of dressmaking is in basting and pressing.

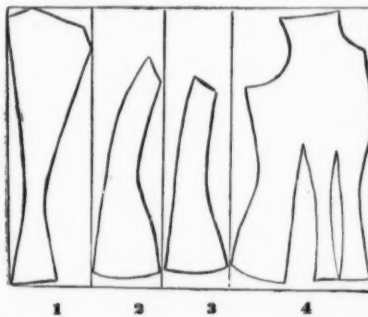
If these directions are carefully carried out a handsome and perfect fitting garment will be the result.

To measure for a lady's bodice or any garment requiring a bust measure, put the tape measure over the largest part of the bust, raising it a little over the shoulder blades.

To measure for a lady's skirt, put the measure around the waist over the dress.

To measure for a boy's coat or vest, put the measure around the body underneath the arms, drawing it closely. It is well in ordering for a boy to give the age also.

To measure for a boy's trousers, put the measure around the body over the trousers at the waist.



The above illustration of a Basque shows how to place The McCall Pattern on the material. No. 1 indicates the back piece, 2 is the side-back, 3 under-arm piece and 4 is the front. In cutting the material follow the lines of the pattern, allowing for seams.



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When you buy a bias velveteen skirt binding, and don't take it unless the trade-mark

is on it. It comes in two qualities and different widths and lengths and

lasts as long as the skirt.

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No steels to break—no uncomfortable—ness—no sacrifice of grace or figure outline—charming style and absolute comfort and ease of motion—And the little one, how rugged she looks—The strength of posterity is regulated by the sense of the mother—The Equipoise Waist is sensible. To know all about it, and where to buy it, write George Frost Co., Boston, Mass.

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WILL LINK YOUR THINKS.

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Send 2 cent stamp for beautiful picture cards and book.

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COSY CORNER.

JUNE.

Oh, June! my lovely lass,
Sweetheart, does't thou not see
I stay to watch thee pass?
What hast thou brought to be?
Thy mystic ministries
Of glorious far skies,
Thy wild-rose sermons, sweet,
Like dreams profound and fleet,
Thy woodland harmony,
Thou givest me.

The vision that can see,
The loving will to learn,
How fair thy skies may be,
What in thy roses burn.
Thy secret harmonies,—
Ah, give me these!

—Ellen Mackay Hutchinson.

RAMBLING rather aimlessly in Bookland the other day, I turned over the pages of a bound volume of an old magazine. It bore the date 1861. The title of an article, "Mauve and Magenta," caught my eye, and its singular appropriateness to the present fashion urged me to make a closer acquaintance with it. It was written, apparently, just after the discovery of these colors, which, it is curious to observe, were unknown before that date, except in the earliest days, when the writer informs us that "the ancients prided themselves upon the possession of the Tyrian purple, obtained by a peculiar process from one of the mollusca of the Ægean Sea," adding, "The moderns may, with far more reason, be proud of their Perkins' Purple (the original name of magenta) derived by the refinements of chemical science from refuse matter at our gasworks."

Later on in this old-fashioned article we are told that magenta does not harmonize easily with the complexion. "The complementary color would be yellow-green; magenta, therefore, requires very nice treatment to make it becoming." An admixture of black is straightway counselled, and, no doubt, was accepted by the readers of 1861 with the same touching faith accorded to our modish counsellors of to-day.

THE new cure for "nerves" is to lie in bed and rest and rest for days together. If a woman can't afford so much time, a day now and then is quite effectual. No friends should be admitted only those calculated to cheer and entertain.

Not only business women, but those who are socially hard-working often adopt the plan of thoroughly resting every now and again. Lady Londonderry—so they said in Paris—had first suggested the idea there to the *haut monde*. Her ladyship once in every ten days, after taking her usual bath in the early morning, then returned to bed, and remained there until the evening, when she rose, donned a tea gown, had her dinner served in her boudoir, and rested on her sofa, reading a light novel until bed time. No friend, however intimate, was admitted to see her during the day. The great secret, indeed, of the "cure" is enjoyable laziness. There is no nonsense about it, as many a great doctor will tell you.

IT IS possible that that relic of barbarism, the earring, is about to emerge from the retirement into which it was wisely relegated a few years ago? Verily Madame La Mode is a perverse goddess, mending her ways for a season now and then only to resume the self-same follies when one had begun to hope they were buried for ever. Whether that saying will ever apply to nose-rings is doubtful, but really the wearing of jewels in the ear is only a shade less heathenish.

Visions of those frightful pendants which made a woman look first cousin to a Hottentot come over the spirit of my dream, but surely if we cannot quite emulate little Joe in "Bleak House," who was "allus movin' on," we have at least moved on beyond that abyss of vulgarity and bad taste. It is improbable that the hideous pendants with which our grandmothers disfigured their ears will ever challenge public favor again, but there are indications that the revived earring will exceed the dimensions of a single pearl or diamond.

Are You Hard of Hearing or Deaf?

Call or send stamp for full particulars how to restore your hearing by one who was deaf for thirty years. John Garmon, Room 18, Hammond Building, Fourth and Vine, Cincinnati, O.

LIVING awake at night, thinking over things to be and not to be, I sometimes wonder whether other mortals, also lying awake, have strange errant thoughts like my own—like regrets, fancies, wonderings, ponderings. One of my grievances is that I cannot live a thousand years to know of all the great inventions to come; but, for the life of me, try to think as I may, I do not see what else is left to be invented, save a successful flying machine. Electricity is, of course, the one force on which we shall principally have to depend. Already we know of a thousand and one uncanny tricks of the goddess Electra. Set your motor going, and you can have a dinner of ever so many courses cooked, without smoke; your hats brushed, your teeth drawn, your hair curled, your eggs beaten, your rooms ventilated, and your cigarettes lighted. A difficulty hitherto existing has been surmounted. That difficulty was the transferring of heat from the "resistance" to the surface.

VERY agreeable, and, to our ideas, unusual kind of evening party is sometimes given in Germany, called "Ton-Kunstler Verein," to which it is difficult to get invitations, the consequence being that cards of admission are much in request. The entertainment begins at 7.30 punctually with a dinner, or supper I think it is styled, of many courses, and the peculiarity of the arrangement is that between each course there is a "wait" of longer or shorter duration, when somebody sings or plays, and the guests listen. The music, which is called "Tafel-Musik," is always first-class, for in Germany no second-rate artist will get a hearing, and the company present is composed almost entirely of artists and their friends. Of course, all these "waits" prolong the time of supper, and, indeed, on the particular occasion from whence this account is drawn, the banquet lasted for four hours. After the concert is over dancing begins, and is kept up with great spirit till three or four in the morning.

STRAWBERRIES being now in season, it is well to eat them with the addition of cream and sugar, and sometimes a sprinkling of maraschino. Bananas stewed lightly in a sweet syrup, and with strawberries, minus the stalks, thrown in when the dish has cooled, are tempting. A salad of strawberries and raspberries, again, finds many friends, old and new. Some prefer a handful of currants added. Then, if you freeze your cream, strew it thickly with strawberries cut in half with a silver knife, and plentifully sugared. A dish of strawberries, much sugared, may be placed in a cool place about an hour before they are required. At the last moment pour over a glassful of champagne, or sprinkle with lemon juice. A good champagne cup is made excellent by the addition of a tablespoonful of strawberry juice, and a handful of large berries sliced and thrown in.

ALLUDED in our last issue to the possible resurrection of the spinning-wheel, but I did not know at the time of writing what a long, long life of popularity it once enjoyed. I have since come across an interesting chapter on the spindle and distaff. This picturesque implement of industry was, it appears, the symbol of womanhood even before the dawn of history. As such it is seen in the hieroglyphics of the earliest Egyptian monuments; it is mentioned by Homer and Herodotus; and the three Parcae or Fates, spinning the triple thread of human life, is one of the best known Greek myths. So characteristic was it, that the derivation spinster is still the legal term for an unmarried woman, and in the middle ages the spear side and the distaff side were legal terms for male and female children.

MARIE ANTOINETTE'S lace shawl, which she on the scaffold gave to her father-confessor, the Abbe de l'Orme, is in the possession of the church of Neundorff, in the county of Glatz. The Abbe de l'Orme, who emigrated, left it at his death to the Prelate Strobach in Breslau; it has since passed through the hands of two or three clergymen, and was finally presented to the church at Neundorff by Pastor Heinrichs.

THE marriage portion of a bride in the olden time consisted of a feather-bed, six chairs, a cherry table and bureau, six cups and saucers, six teaspoons, and a quantity of sand for sanding the floors. The difference between then and now is enough to astound those who go down to the sea in ships to buy trousseaux, and yet doubtless there are many things left unprovided which might well have been looked after.

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KITCHEN CHATS.

A Few Hints About Bacon.

IF GOOD bacon is wished for, it should be personally selected. It does not do to write an order in a grocer's book for so many pounds, and leave it to a grocer's assistant and luck. Large, coarse meat will often be sent, which is difficult to cut, and wasteful in the cooking, besides being tough, or even sometimes rancid in the eating. Choose bacon of medium size, with the fat and lean quite distinct in coloring. The lean should be pink, and the fat white. If the lean looks whitey or streaked, the bacon will probably be hard or tough, or at any rate less pleasant to the taste. As to weight, it is best to buy about enough for a fortnight for a small family, and for a week for a large one. Of course, in buying a large weight, there is usually a reduction in the price; but all the same experience shows that a weekly or a fortnightly supply is the cheapest in the long run. You get only prime parts, every bit of which can be utilised, and the large pieces, for some mysterious reason, never last as long as one thinks they should.

Next, as to cutting bacon in slices for frying. It is no use getting good bacon, or expecting it to be well cooked, if it is cut badly. Young and inexperienced housewives suffer a good deal in this way. The rashers from a piece of bacon, streaky or loin, are best cut off in the same way as slices of bread off a loaf when cutting bread and butter. A sharp cook's knife or a small carver should be used, and with a little practice the rashers can be cut with unerring precision from top to bottom of the joint, fat and lean in even slices, leaving no hillocks of fat on the one hand, or hollows in the lean on the other. The small bones that run down the inside should be neatly cut away as they are reached, before cutting the rashers required. The rind must be cut off closely from each rasher before frying. The rinds and bones are most useful in the stockpot.

As to cooking, most people find frying the most handy method of serving bacon in small quantities. It will not do, though, to thrust the pan on the stove and leave the bacon to cook itself. Some care is necessary, as, like other things, all bacon does not behave in the same way, and a slice of lean needs to be turned over on to a fatter part to keep it from getting too dry, while another rasher cooks more quickly than the rest, so without care the rashers will not cook evenly. In doing small quantities it is well to put a little bacon fat in the pan. Save it each day when frying, pouring it in a jar to keep it. This plan preserves the meat from hardening. Some of the best cooked bacon I ever saw was served daily among other breakfast dishes. The rashers were cut with mathematical precision, and laid in a large baking tin, over-lapping each other, so that each strip of lean was on the fat of the rasher underneath. The tin was then placed in the oven, and left till the meat was cooked. The bacon never varied in appearance, the lean being beautifully tender, and the fat cooked through, but not chippy. Every stranger always asked how the bacon was cooked, and why it never looked done to little or too much.

German Gilet Soup.

PUT one quart of haricot beans into cold water to soak the day before the soup is wanted, then drain them, boil them until quite tender, and press half of them through a coarse sieve. Stew the gilets with two quarts of stock and seasoning. When the gilets are tender, cut them into small pieces, strain the soup, and mix it smoothly with the beans, both mashed and whole; add the gilets, let them get hot once more, and serve. The soup should be as thick as cream. A variation may be made by boiling very small potatoes instead of beans in the soup until tender, but unbroken. Time, two hours and a half to prepare the soup. Sufficient for half a dozen persons.

Fish Croquettes.

PICK to pieces, taking out all the bones, a pound of any cold fish. Heat two ounces of butter, stir in two tablespoonsful of sweet milk, thicken with flour. When cooked, add a beaten egg, the minced fish, pepper, salt, a little chopped parsley and the juice of half a lemon. Spread out to cool. Form in croquettes, dip in grated bread crumbs, and fry in hot lard.

BEECHAM'S PILLS

(Vegetable)

What They Are For

Biliousness
indigestion (dyspepsia)
sickness at the stomach (nausea)
heartburn
loss of appetite (anorexia)
coated tongue
bad taste in the mouth
torpid liver

sick headache (migraine or hemicrania)
nervous headache
dull headache
jaundice
pimples
fulness of the stomach (distention)
shortness of breath (dyspnoea)
dizziness (vertigo)

wind on the stomach
pain or oppression around the heart
fluttering of the heart (palpitation)
irritability
nervousness
depression of spirits
great mental depression
general debility

backache
pain in the side
heaviness
disturbed sleep
nightmare
hot and throbbing head
coldness of hands and feet
hot skin
sallow skin

when these conditions are caused by constipation; and constipation is the most frequent cause of most of them.

One of the most important things for everybody to learn is that constipation causes more than half the sickness in the world, especially in women; and it can all be prevented. They who call the cure for constipation a cure-all, are only half-wrong after all.

Write to B. F. Allen Company, 365 Canal Street, New York, for a little book on CONSTIPATION (its causes consequences and correction); sent free. If you are not within reach of a druggist, the pills will be sent by mail, 25 cents a box.

Eggs for Supper.

MAKE a little nicely flavored brown gravy, and put it into a shallow pie-dish which has been well buttered. Place it in the oven, and let it remain until it boils, then take it out and break into it as many eggs as will lie side by side together. Sprinkle seasoned bread crumbs over all, and place the dish again in the oven until the eggs are set. Have ready one or two rounds of toast. Take the eggs up carefully with a slice, lay them on the toast, pour the gravy over all, and serve hot.

Noodles for Soup.

MAKE two eggs, a little salt, and beat them thoroughly; add flour enough to mold. Roll it out very thin; sprinkle the top of the crust with flour, and beginning at one edge roll up in a long roll; then with a sharp knife cut into as fine shreds or strips as possible. After sprinkling flour over each piece, shake it off through the fingers, and it will straighten the noodles out. Lay them on the pie-board, and set it where they will dry hard. Then they are ready for the soup. Let them boil in it for twenty minutes, and serve hot.

Stewed Sweetbreads.

SOAK the sweetbreads in tepid water, adding a little salt, for an hour or more, then boil ten minutes. Take them from the boiling water and drain quite dry, then stew gently in rich meat stock half an hour. Season with salt and pepper, just before taking them out of this season and thicken the stock with flour for a gravy. Place the sweetbreads on some nicely toasted bread, and pour the gravy over them; serve hot.

Egg and Cheese Salad.

SLICE a dozen hard-boiled eggs, and put a layer of eggs in the dish. Grate on a thick covering of cheese, and another layer of eggs, alternating with the cheese till the eggs are used up. Sprinkle over the top a few capers and fine-chopped pickles. Pour over it all Mayonnaise sauce, and again cover with grated cheese. Serve with lettuce leaves.

Cheese Straws.

TWO ounces of butter, two ounces of flour, two ounces of bread-crumbs, two ounces of cheese grated, half a small saltspoon of mixed salt and cayenne. Mix these ingredients into a paste and roll it out a quarter of an inch in thickness, cut it into narrow slips, lay them on a sheet of paper and bake for a few minutes. Serve cold but very fresh. This is a delicate dish to be eaten with salads.

Fried Tomatoes.

SELECT firm, ripe tomatoes; pare and slice them thick. Season with pepper and salt, and sprinkle flour over each piece. Place them in a skillet that has hot lard or butter in it, and fry on both sides a light brown. When done, make a gravy of one cup of cream, one teaspoonful of butter, and one tablespoonful of flour to thicken it. Let this heat through, and pour it over the tomatoes and serve.

Excellent Wheat Cakes.

TO ONE pint of sour milk, add an even teaspoonful of soda and one of salt. Add flour enough to make it the consistency of a sponge, and let it stand over night. In the morning add a couple of eggs, and thin with milk if necessary.

Broiled Sweetbreads.

MAKE the heart sweetbreads, which has the finest flavor, boil it; then split open, season with salt and pepper, rub thickly with butter and sprinkle with flour. Broil over a quick fire, turning it constantly. Cook in this way about ten minutes, if you are careful to turn it constantly, and serve with cream sauce.

Chicken Cheese.

MAKE a chicken and cook it very tender. Cook the gravy or liquor of the chicken all down to a jelly. Take out all the bones and chop the meat; season with salt and pepper and a little sage if desirable. Put it all into a mold. Turn out and slice when cold.

Russian Violets.

ON receipt of 30 cts., we will send you by return mail a package of Russian Violet Sachet Powder for perfuming laces, handkerchiefs, letter paper, and the corsage. Address BEN. LEVY & CO., French Perfumers, 34 West Street, Boston Mass.

WOMEN WHO CAN CROCHET and have a few hours' spare time can get work to do AT HOME to occupy their spare time PROFITABLY. Address, L. WHITE & CO., 29 STATE ST., CHICAGO.

CONSUMPTION SURELY CURED.

TO THE EDITOR—Please inform your readers that I have a positive remedy for the above named disease. By its timely use thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T. A. Slocum, M. C., 183 Pearl St., New York.

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WIT AND HUMOR.

"HEAVEN lies about us in our infancy," says the poet, but as the infant grows older he lies about himself.

ME. COBB recently married Miss Webb; he knew that they were intended for each other as soon as he spider.

THE worst case of "stage-fright" is that of the man who thinks he has passed up to the driver a two dollar and a half gold piece instead of a dime.

THE class in English history will do well to note that Henry the Eighth pursued an original method of courtship; he married a girl first and axed her afterward.

TOMMY: "What does it mean, Sissy, Laying up something for a rainy day?"

SISSY: "Don't know, Tommy; spect it means borrowing a friend's umbrella and never returning it."

AN elderly resident of Newtown was approached by an agent for a cyclopaedia. "I guess I won't get one," said the elderly citizen, and frankly added, "I know I never could learn to ride one of the pesky things."

TWO clergymen arrived too late for the train, which steamed out of the station as they drove up. The first said, "I shall never put faith in my watch again." "Ah," replied his friend, "it's not faith you want, but good works."

AN irate manager of a county bank once said to his piscatorial clerk: "I have no objection to giving you a holiday now and then, Smith, for you to attend your grandmother's or your aunt's funeral—but I do think you might have the courtesy to send me some of the fish!"

PUBLISHER'S NOTICES.

ADVERTISEMENTS.—We will not knowingly or intentionally insert advertisements from other than perfectly reliable firms or business men. We believe that all the advertisements in this paper are from reliable parties, but, if subscribers find any of them to be otherwise, we will esteem it a great favor if they will advise us. Always mention the "Queen of Fashion" when answering advertisements.

PATTERNS.—Very careful attention is given to all orders for patterns. Patterns are sent immediately on the day orders are received. There is no reason whatever for delay.

PROMISES.—All promises heretofore or hereafter made to our subscribers will be strictly carried out. Anyone having cause for complaint, kindly write.

OLD PATTERNS.—Many ladies write to know if they can get patterns that were illustrated in former issues of "The Queen of Fashion." To this we reply "yes!" Nearly every pattern that has ever been seen in "The Queen of Fashion" will be sent promptly on the day order is received. We do not discard patterns until we are sure there will not be further orders for them.

MUCH FOR LITTLE.—Upon seeing this paper the first time, a great many ladies are surprised that we can offer such a journal for the mere nominal sum of 50 cents a year. No wonder; for it is equal to many published at five to eight times 50 cents.

The reason we can do it is because of our extensive pattern business. The McCall Bazar Glove-Fitting Patterns—the leading patterns for over twenty years. We must necessarily have the very latest and best styles. Hence the value of THE QUEEN OF FASHION.

For 50 cents a year, subscribers to THE QUEEN OF FASHION get very much for very little.

CRITICISMS are invited from our subscribers. Suggestions that will lead to the improvement of THE QUEEN OF FASHION will be appreciated.

PREMIUMS.—See our Premium Offers for new subscribers. The articles promised are exactly as represented. This can be depended upon. Address all communications to THE McCALL CO., UNION SQUARE, NEW YORK.

IT HAS been pretty generally admitted that Tennyson was the greatest poet England has ever seen since Shakespeare. But one somewhat curious circumstance in connection with that admission seems to have escaped notice. Both Shakespeare and Tennyson flourished at a time when the throne was occupied by a Queen. Under Queen Elizabeth England's name and fame rose to a height it had never attained before, and in such a day Shakespeare gave the world his immortal works. Under Queen Victoria, England, whether regarded from a moral or material standpoint, has been greater relatively and absolutely. Both periods were remarkable for the development of Imperial and national consciousness, and some historians and students love to indicate the features in which they resemble each other. It will, however, puzzle them to find any more striking coincidence in the history of the two reigns than the appearance of England's master poets.

THE majority of women are much too fond of filling up their rooms with rubbish so that the really beautiful pictures and ornaments that they may possess, do not tell. They seem to have a mania for amassing mangy bouquets of "honesty" pampas grass and withered leaves, with which they decorate every bare space. I am sure these fusty bouquets must be unwholesome as they are unlovely. The presence of pretty, artistic bits is choked by an undergrowth of china cats and cheap plates, and a plethora of vases and photographs that have no intrinsic beauty in themselves at all. What a lesson we might learn from the Japanese in the art of leaving large spaces undecorated, so that the single branch of almond blossom, the one fine bronze or china dish, should delight the eyes of the artist.

A LADY who has a reputation for being a clever, practical housekeeper, has lately been contributing some articles to a bazaar which are rather a novelty, a novelty of her own invention, and one which she says she finds most useful.

It is a cover for the broom to be put on when the walls and ceilings want dusting down. As a rule the servant ties on a duster in a very primitive style, but this bag, which is just the shape of the broom, and is made of brown holland, bound with self-colored braid, is a great improvement, and is drawn tight at the bottom by a string which ties tightly round the handle just below the broom-head. It costs very little, and if made a special feature of at a fair is quite successful.

To Renovate Black Crape.

TAKE the piece of crape and hold it out flat (not stretched flat) over a steaming copper or bowl of water. When it is steamed moist all over, roll it on to a round stick, such as a broom handle, taking care to lay it quite smooth, while not straining the figure. Then put the crape rolled thus into a warm room or near the fire, and let it be for some hours till it feels crisp and dry. When the crape is in very small pieces the drying will be more easily done by pinning it out on cardboard than by rolling it on a stick. The better the quality of the crape the more successful will this treatment be.

"TAKE care of the pence and the pounds will take care of themselves."—This is an old adage, and may be paraphrased as take care of the corners and hidden parts of your teeth and the other parts will take care of themselves. The unseen parts of the teeth are the places where decay first originates, because acids are easily generated there, and dissolve the lime substance of which teeth are largely composed; to obviate this some dentifrice should be used which is anti-parasitic, astringent, and antacid, which will penetrate to the hidden flaws or fissures of the teeth, whiten and preserve them, and prevent that premature decay which is a sad set-off to a beautiful face.

NEEDLES of bone were used by savages to sew their garments of skin at a very early date in the world's history. Steel needles were made at Nuremberg at the end of the Fourteenth Century, but the industry of making needles in England was only introduced by Germans two centuries ago, Redditch, Worcestershire, with several small towns in Warwickshire, being its centre.

JULIA CLINTON JONES, a descendant of De Witt Clinton, dedicated to her fellow members of the Daughters of the Revolution a beautifully printed booklet of poems, "Our Roll of Honor." One of these poems is said to have been corrected in the manuscript by Whittier just before his death.

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The Housekeeper is—briefly—the most practical and desirable "Home" journal. It is carefully edited, pure and elevating in tone. Each number contains from 20 to 24 pages (size, 14x11 1/2 inches) of choice reading: Literature, Art, Fashions, Fancy Work, Housekeeping, Cooking, Young Folks, Woman's Work, Notes and Reviews of new and standard Books, etc., by competent and experienced writers; "Home Talks"—not found in other papers—in which our subscribers are free to ask, give and receive advice and counsel; "Mothers Council"—which treats of the physical and moral development of children; and "Persons and Places"—containing brief sketches of universal interest. THE HOUSEKEEPER is instructive and interesting to every member of the family. A new serial, "A PLAIN DUTY," by "MARY WILSON," written especially for us, is now running. The Housekeeper is published semi-monthly—\$1.00 per year. Now in its 17th year. Has 123,000 subscribers. We want to add your name. Our last Premium List is the most complete ever issued; offers articles for personal and home use and decoration, which are good,—no trash—free to those who solicit subscriptions for us. Remember, every one who sends eight cents, receives a three month's subscription—3 numbers—to the Housekeeper, and is entitled to any one package of seeds from the following lists:

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GLORIOLE PANSY. The grandest pansy ever grown. A lovely deep blue shading into lavender, with light cream edges.

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REMEMBER 3 PACKETS FREE

premium. Each of the five subscribers will of course receive THE HOUSEKEEPER, Premium List, and one packet—her choice—of the seeds. THE HOUSEKEEPER, MINNEAPOLIS, MINN.



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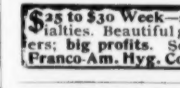
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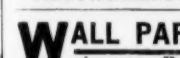
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PATENTS

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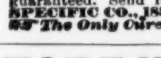
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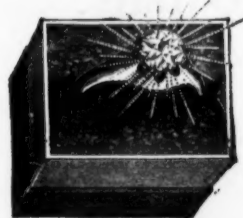
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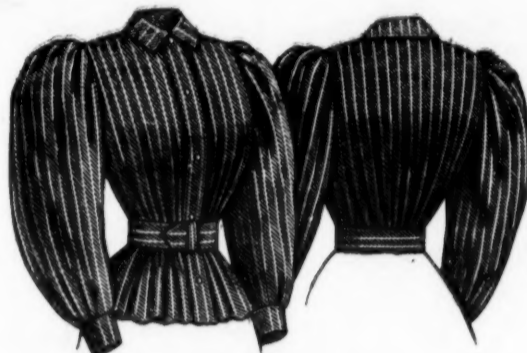
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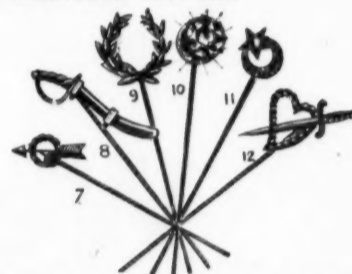
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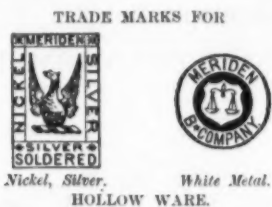
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